





## EDITORIAL

Phew, Tilt! #9 is almost finished. It took me two years again. To be honest: I thought I'd never make it. It certainly would have taken a lot longer if I hadn't become ill and lost my job again. Good comes from bad, they say. Well, I'm sure I still have a lot of good things comin' my way... That's sarcasm. Even more than ever, I really don't know what the future holds. Things look very bleak.

I have C.F.S., my energy-level is far from what it used to be and that frustrates me. I have a lot of time now but no strength to do much. I think I'll always keep writing; not just letters (they're my lifeline, a way of communicating with likeminded people) but also other stuff (for other zines and hopefully NEWLAND - a collective zine I'm contributing to - will also keep going). I'm not really sure if there will be another issue of TILT! after this #9; maybe it'll take me 3 years to get one done if the situation remains as it is. The way it looks now, the mailorder/distribution will go on: I just won't let it grow over my head and I'm getting some help of friends already. So if anyone is interested in zines and political literature, don't hesitate to get in touch. If you put together an interesting zine that you wanna see distributed, drop me a line.

People seem to have liked #8 (even though I wasn't 100% content with it). Over a 1000 copies were distributed all over the world and actually people are still asking for copies. I thought of printing the same amount of #9 from the start and make it look a bit special. Now I realize I can't do it financially. I'm a bit disappointed about that but I hope you'll like it anyway? Also content-wise I think I could have done better. People answered late or didn't answer at all (Anomie, Malva, Swing Kids, Kent McClard, Revolution Inside). You probably already know that I'm never satisfied with my own stuff either. I'm always doubting. But I'm not gonna be falsely modest: I believe most is OK.

During these years I've been encouraged by a lot of people. People I correspond with, people I meet at gigs and others in my immediate surroundings. I know there's a bunch of people that hate my guts but there's still a lot more positive reactions.

Of course this issue wouldn't have been what it was without the contributions of Rafal & Alians, Peter Hoeren, Martin Crudos, Irith & D.D.I., the Hiatus-guys, the people in Juggling Jugulars, Mainstrike, Patrick D. & Tea Hvala. Thanx also to Tomáz Insane and Joeri H. for helping with a few reviews.

There aren't as many presentations of belgian bands as last time. Not that I didn't ask any but the reaction of many was (too) slow. Cheers to the squatters, bands and other people of the '@9000 Crew'... Let's keep on fighting the oppressors!

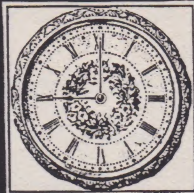
I would like to express my gratitude to the following persons: Joeri H. (again), Cathy & Rudee and all of the people in the Newland-collective (for their mental support and friendship); Jenna Libel & Trish, Laura (Albataross) and Tea Hvala (for putting up with me this last summer); all my comrades (especially Jon Elliott) and correspondents everywhere (the list is endless); the people who make all those wonderful zines and everyone who helped with the distribution of Tilt! (too many to mention).

Most of the artwork is stolen from John Yates, Freddy Baer, Clifford Harper and various others. I hope you don't mind... Muchos gracias to Fré Danneels (and his scanner) for his enormous help trying to fulfil my wishes in the layout-department. This wouldn't have looked the same without it.

A big fuck off to all those businessmen who're ruining HC, the true alternative!  
Bart 'BROB' Vanbrabant / Tennisbaanstraat 85 / 9000 Gent / Belgium







## ME, MYSELF & I

People tell me that during all these years of doing my zine, I've never talked about myself much. I think that people who've paid attention learned a whole lot about me though... Still, in this new 'emo-age' I'll give it a shot at talking about myself explicitly.

Quite some people - friends as well as enemies - sometimes say that I'm too radical, that I give the impression to know it all. It's true that I have strong views about certain things... once I discovered the mechanisms behind a certain issue or event, I will try to explain it to others and try to convince them to make 'em understand as well. They don't have to accept anything I have to say just like that. I'm not god but at least they can listen to what I have to say 'cause I don't go over one night's ice. I doubt a lot too; think and re-think. I don't go blowing my horn immediately but try to inform myself. Once I believe I have the facts together, I will share them with the intention to try and change things. I don't do what I do for my ego's sake. I believe I have a very small one. I try to help, serve a higher cause. Not serve someone else's ego or some higher authority. I'm willing to serve but only if I can decide about that myself. Authority has to be deserved. However, if no-one wants to serve along with me, I will not hesitate to take the way I believe is necessary. I fully acknowledge the power of working collectively but I also don't want to lose my identity in a group. Some people stick to the rules imposed upon them without thinking. I evaluate everything carefully and if I don't like it, I'm not in for it. Still, I might keep doubting but that's the essence of my existence: criticism and scepticism. It's a driving-power. Like Descartes said: "The only certitude I have, is that I have a fundamental uncertainty.". I'm prepared to think about any law but if I find that it's not right, I will disobey. People sometimes forget to reflect about why they do the things that their peer-group tells them to. It's not that I feel like I'm smarter than anyone else but I think I have the courage to go against the grain. I know this won't make me beloved but so be it... I don't think I'm self-sufficient because self-sufficient people don't compare their opinions with others and I do. I don't know anything, I'm constantly doubting.

Just like most people over here, I also benefit from the affluent society. I also know that many a time this is at the expense of less fortunate ones. Some will say that this is the way things are but I can not accept things just like that. I don't think I'm greedy. But maybe I am when it comes to gaining knowledge (and "Knowledge is Power!", no?). I don't need a luxurious life; just enough to read (books, zines, pamphlets, letters,...) and eat (in that order?, sometimes yes).

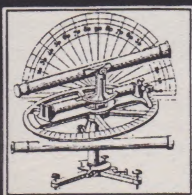
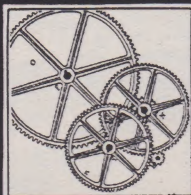
Like I said, I have a constant thirst for knowledge. I chase through life trying to absorb as much as possible. I'd like a more quiet life but there's so enormously much to do and learn. I don't want to die realising that I didn't do enough. I can't be lazy. I need to do things, there's never any time to loose... When my body tells me to slow down, I feel guilty to waste time. I want to do things, to create things. I want to have the feeling that I used every opportunity to say and write what I wanted to and to gain as much knowledge as possible. Although this is very satisfying most of the time, I know this is not something that does not have any negative effects on me. This chasing leads to an individualistic life. Sometimes people can't follow me or don't understand where I'm after; they laugh at me or leave me aside. But I can't help it, that's what I have chosen for. It's in my genes. It seems like I can't belong anywhere. I don't wanna marginalize myself though. I need friends, comrades, allies - I can't live without them - but I realise sometimes I put people off. I'm lucky though to feel some kind of connection with a bunch of likeminded people.

Relations... Not my strongest point... I love women. I love being around women. Amongst men, most of the time there's this feeling that you have to prove yourself. Most women allow us to be the way we are. They're great companions. I fall in love very fast but it usually passes quite rapidly too. By the time there's some reaction, I'm already gone. I think I'm quite romantic though. I'm looking for emotional comfort but at the same time I don't want to loose myself, I want to keep rational.

Sometimes I get very angry but then mostly I don't let anyone notice it; I keep it inside. I have a big sense of responsibility and I can't stand injustice. The main reasons why I get angry is because of this. My anger hasn't decreased over the years, on the contrary. Sometimes I blow my top and then I go too far - I realise that but it happens... I don't use violence but my anger does resort effect. I can't hold it back then. That's because I belief in things for a 100%, because of my agitation to do things in life. Also frustration leads to anger. My biggest frustration is not being able to control my life totally, to take it in my own hands. When I notice the system wins, it can fuck me up so bad! The physical aspects of my anger don't last very long but I can hold grudges until eternity. Then my hate keeps wallowing inside: no-one sees it but it's there and I cherish it, heheh... I don't turn away from conflicts but I don't get physical, I discuss ad infinitum. I'm also not very patient. I know it's not a good thing but by times I'm very impulsive and I can't stand it when others are hesitating when I've already made up my mind. Again this is a result of my agitation; I know what I want and I know how to get it so others have to aswell. I know best until reality proves different...

Well, all in all, I believe one could say I'm a man of contradictions...

"The bottomline is: the point of being radical is not just to be a radical but to be able to see the day when one's views are considered moderate."





## An attempt to a story... THE UNBEARABLE LIGHTNESS OF BEING

(No relation to Milan Kundera's novel)

That sunday afternoon John was driving from his parents house heading home. It had been good to talk to them and he had been able to relax a bit after a couple of tiresome weekend-nights. You know: no strings attached and a familiar surrounding, that kind of thing...

It was the end of the summer and a pretty hot afternoon. There was a fair in his hometown and he had noticed loads of people walking, cycling and driving into the centre. Like so many times before he was confronted with the religious right 'cornerstones' (i.e. families), the petty-bourgeois and their ignorant lifestyles. Toddlers whining for a new toy, kids showing of their latest video-game, teenagers impressing each other with their new boy-girlfriend, moms in their chic haute-couture dresses and dads challenging each other in the 'who's got the flashiest car' contest. Capitalism at it's best, consumption as the way to be...

The parade and charade made him nervous. Just like it had been ever since he started to 'think' (when he was about 15 or 16). He got a headache and it wasn't because he was tired or because of the heat. He felt the pressure to conform just like in the old days. He realized again that he was different from most people in this little city. The renewed confrontation with the ignorance and superficiality of the common-people almost made him loose his mind.

So he had to leave. He took his sleeping-bag and jumped in his secondhand car and drove off, ignoring the distant acquaintances that were exuberantly waving at him as if they were actually glad to see him again. Reaching the outskirts of town, the trail of innercity 'tourists' got thinner so he started to breathe a bit more relaxed. The stressing feeling, the reminiscence of how this city and it's inhabitants had tried to mentally restrain him for years faded.

After only a few kilometers between the cornfields and pastures a queue appeared at the horizon. Both sides of the road were bordered with cars. Turning back was impossible because of all the sunday-drivers behind him. As he drove into the tail of the queue, he noticed billboards announcing a tractor race. In the distance clouds of black smoke and the smell of diesel taught him that the 'scene of the crime' was nearer than he thought. A crime he believed it was: "How can anyone account for such a mindless spill and further destruction of the environment?". The peasants obviously wanted their 'bread and games'. "Wasn't their Rome burning once again?" A slogan of the Ministry of Agriculture came in sight: "This landscape is offered to you by our farmers." What cynicism!

His blood seemed to mount to his head and he felt as if his brain would explode. "Get away! Get away!" it pounded between his temples. In a reflex his foot went down to accelerate but the queue hadn't moved so he bumped into the rear of this huge Mercedes. He sat and stared at the campaign-flyer of the extreme right party on the rear-window while the fat, sweaty driver got out shouting and swearing as if the end of the world had just begun. Our friend remained motionless, hoping the storm would soon calm down: the little dent in the bumper of the fatman's car seemed meaningless in the cesspool of things goin' wrong. His apathy however acted as a red flag on a raging bull. The redneck opened the door and pulled him out of the vehicle, throwing him to the ground. John defended himself and pushed the guy away causing him to fall in a ditch. A young policeman who had been guiding the traffic called upon an older colleague; they both ran towards him, grabbed him and handcuffed him. A pack of bystanders cheered the policemen whilst these walked up to the fascist who turned out to be a member of the local community council. The capitalist called for vengeance by claiming a compensation. John refused, off course. The policemen took him to their van. The youngest shoved him to move faster. Not accepting to be handled like this he gave the cop a blow with the head.

This was the drop that flooded the bucket. The experienced cop knew what to do to silence John: he put his knee in his kidney what made the helpless man twisting with pain. Lithe as he was though, he managed to kick the bully over and in a second he jumped on top of him planting his shoe against his face. The younger servant of the law pulled his 43 and tried to separate the two who were lying in a scramble. He tripped and fell over and the gun went off.



## Making a Living of Hardcore...?

People that I correspond(ed) with, that know me, will be aware of the fact that I believe that the idea of making a living of HC/punk doesn't align with what is the ideology of this subculture. Those who read Tilt! #8 will have noticed that already too. Maybe you should re-read my column "I've invested a lot more money than you did..."

But I can explain shortly (once again) why this is. This is my frame of thinking, this is what I believe HC/punk is about... The HC/punk-scene is supposed to be an alternative to the capitalist music-industry and the rock'n'roll-circus. This industry (a pawn of the global capitalist system) attracts and tries to bind young people to a consumerist lifestyle (which guarantees them their profits and thus more power) by commodifying what plays a big role already in young people's lives: music, fashion and an 'alternative' lifestyle (their 'alternative' is a superficial and temporary reacting against parents, school, etc. but it doesn't attack the real powers). Our alternative aims to be a profound, honest and lasting struggle - based on solidarity - against those that want to control our lives, dictate their rules of power and greed and destroy our world. I believe it's impossible in the given situation to win this fight (not in this era, where 'egocentrism rules' in the mainstream, in the global capitalist society. That's why I think it's much more appropriate and feasible to teach, to show people what can be done on a smaller scale, i.e. in the HC/punk-scene - where the atmosphere is leaning much more towards cooperation and where there's already a global network of like-minded people established.

Maybe now you can understand why I react so passionately and fervently against people who want to adopt the capitalist ways of doing into our subculture. People who (try to) make a living of any of the aspects of the HC/punk-scene (bands selling out, agencies and commercial clubs cashing in, distributions marketing music/merchandise as just another commodity, shops trivialising the honest efforts and messages of people who work for our alternative, etc.) are greedy cultures that are abusing & exploiting the weaknesses and vulnerabilities of people constructing our scene. They don't feel part of a bigger whole, they don't feel solidarity.

That's why I fulminate against people running commercial record-stores (especially when they also sell major-label merchandise). It's not about making profits that I worry in the first place (but of course these should be minor in order to keep the prices as low as possible). I worry about what the profits are used for. If one re-invests in the scene there's hardly a problem. People who want to make a living from commercial activities in the scene have the intention to survive and make it their only source of income by doing this. They drain the scene of the energy and money it needs so badly. It also means they will have to compromise with the capitalist system and it's bureaucracy controlling activities within the HC/punk-scene to such an extent that it strips the subculture of its essence. We all compromise but it's my strong belief that people making a living off it, cross the limit.

HC/punk is - for lots of people that get into it for the first time - a music-scene; music and the ways it is presented and handled is very directive for those people. I mean, if they see it's being handled in a way different from the mainstream it can show them the way to an alternative way of thinking and living. If they see this scene is copying the capitalist ways of promoting and selling, the competition, they won't change the attitudes spoonfed to them already by the system. People that are running record-stores have a very big responsibility towards the scene. Unfortunately very, very few of them run their businesses in a solidary way but many - practically all - are just hypocrite, selfish and greedy pawns of capitalism. I don't see any harm in running a small solidarity-based record-store outside of the capitalist system though. The latter make an essential contribution to the scene. But anything aimed at profit in the first place is condemnable!

I'm not gonna give examples or names here. First of all people involved in the scene evolve; someone with seemingly decent DIY attitudes may become a money-grabbing business-person once (s)he has figured out all the tricks. This was very apparent in countries of the former 'eastern block'. Before 'the berlin wall' fell most people there were ultra-DIY, now that they've been introduced to the free-market-system loads of punx there have adopted capitalist techniques. Secondly, I realise that there's a (cultural) difference in the way people in the american & asian versus the european scenes look at this. Over here stores have always been considered something for business-people, in the US any non-chain-store is regarded as alternative. Also when I name someone that I consider to be commercial, everyone will see all others in relation to this person and label him DIY or commercial according to their norms ("if X is a business-person than surely Y can't be one..."). Whereas I opt to install an under-limit. Do I make myself clear? A fast reason is that loads of people will acknowledge what I say but will



still act (Inconsequently) against their beliefs because this or that person is a friend or because "(s)he did so much for the scene in the past". I notice that a lot of people are hesitant to take a radical stand... All this also depends on the fact if you accept my frame of thinking (as I described it in the introduction)...

Going off at a tangent now... I have uttered the interest to run a store for independent/radical literature (zines) some day. I would like to concentrate on that fulltime and that might imply that I have to try and make a living out of it (something which will be very, very difficult when you don't want to compromise like I do). "What it is the difference with the above?", I've had people asking me. First off: as described above the HC/punk-scene is in the first place an alternative to the *music*-industry. Literature has appeared - all along the course of history - as a much more revolutionary tool. The difference lays also in what is being sold: the carrier, the medium for the message. This medium, (here) the written word is a lot more direct than music. Also: where music is what attracts people just getting into the scene, literature is the medium that helps the ones that are already 'convinced' to broaden their horizons, to deepen their motivations, to show them the connection with similar ideologies and philosophies. Everyone who tries to distribute zines and books in the HC/punk-scene surely will agree that the interest is not as big as for zines and books. People willing to sell literature in a store are committing a more subversive (in the sense of acting against the established system) act than people running a record-store. They also reach people that have already reached a higher level of conscience, a deeper awareness of how to act to contribute to the struggle against capitalism.

That's also why e.g. I believe I can still keep supporting and helping AK PRESS (which is, by the way, a workers' owned cooperative ergo an alternative, anti-capitalist way of organising). Some people have called them even more mainstream, capitalist than HC/punk record-stores. I don't agree and why I think that way is explained above. Off course, it's not up to me to defend AK and I definitely reserve myself the right to criticise them when necessary, e.g. for the fact that they produced and distributed a benefit-CD through \$Epitaph\$. Once again, when producing literature, it's much easier to control the tools, the necessary means. Presses and printshops have always been much more accesable than recording-studios and pressing-plants. An example of that is the effectiveness of the underground-press of the resistance during worldwar 2. It's also proved by the following example...

One of my correspondents (Hiya Kamala!) wrote me that there are indeed HC/punk businesses that are keeping integrity and creating jobs. She gave the example of PUNKS WITH PRESSES, a printing-shop that turns away business that is sexist/homophobic/racist but still manages to employ people. She wrote: "I would like to see more of this kind of business because it keeps the economy within the scene and it's also professional and the quality is good." I guess I don't have to stress that I agree with this. An additional reason is what I wrote above about literature being an in se more adequate medium for our subversive/radical message.

Well, as I expressed already elsewhere in my zine, all this is are things I strongly believe in. They may not be your truth but they're mine until someone comes up and proves me wrong. I'm open to discussion so get in touch...

"I'm not hurting anyone, I'm just telling my own truth.  
If there is something wrong then maybe there's something wrong with you "

- Ani DiFranco -

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# HOLE FILLER

BELOW THE SPEED OF THE UNIVERSE

What is there left to say, that hasn't been said before? About a year ago we formed this band Holefiller, with three people in a traditional line-up: guitar-bass-drums-vocals. Our lyrics are mostly about our own alienation, negativity, and feelings of hate and disappointment towards others. We needed some lyrics, but sometimes we felt that there is not much left to say. A couple of months later we did our first gig in the squat in Gent where we were living at that time (hopefully it's not evicted by the time you read this). Some people in the squat in Gent where we were living at that time (hopefully it's not evicted by the time you read this). Some people in the squat in Gent where we were living at that time (hopefully it's not evicted by the time you read this).

Some were nice, some weren't. We played a couple of nice songs and noisy stuff, and with a couple of stupid ignorant assholes. After half a year playing the D.I.Y.-punkscene we got a bit bored and took a guy aboard who does some kind of strange stuff. After some sort of out of space equipment we called this project Hellfiller. With this thing we played one song sets, filled with noise and feedback and without vocals. Some liked it, some didn't. So now we have these two things going. We'll probably keep them going unless one of us gets hit by a car or something falls on our heads...



Write us for gigs: po 393,  
9000 Gent, Belgium  
(only mention the address  
on your envelope)



IT'S NOT NOISE, IT'S FRANTIC



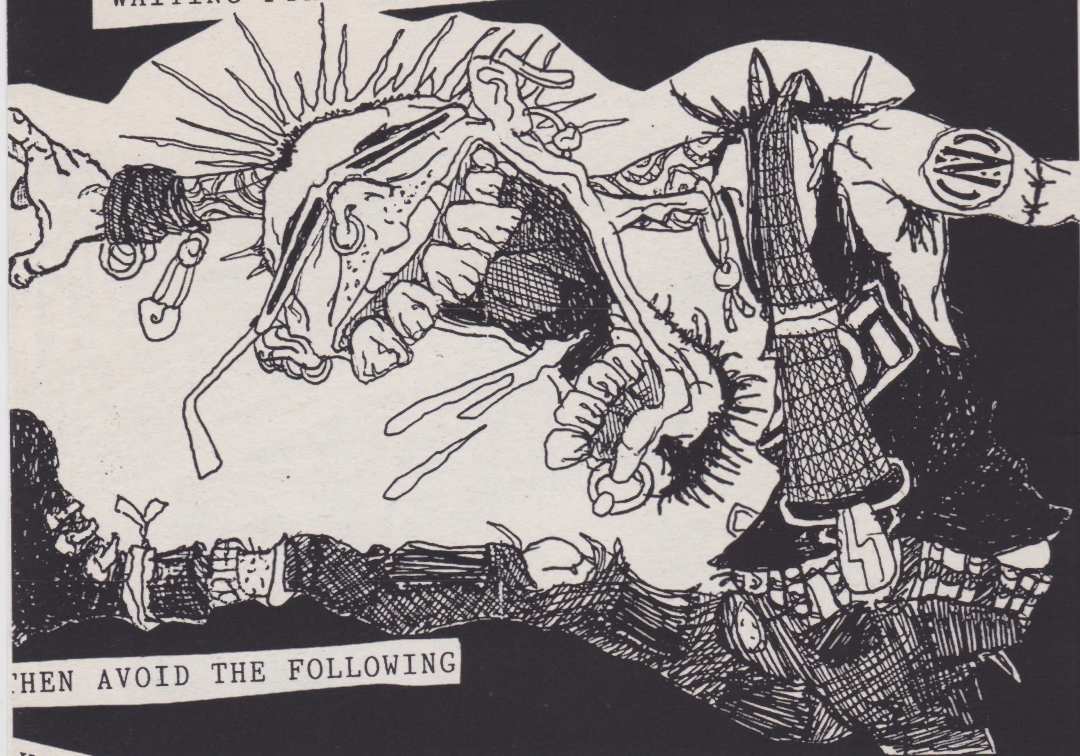


# Insane Youth

ARE YOU BORED WITH THE SAME-OLD-TWO-CHORD-  
PUNK-HARDCORE-CRUST-EMO-MANOWAR-ALIKE BULLSHIT?

WELL! CHECK THIS OUT!

HERE IS AN OTHER ONE OF THOSE WHERE NOBODY IS  
WAITING FOR!



WHEN AVOID THE FOLLOWING

HUMAN-LIKE BEINGS:

STEVE  
ABINGDONSTRAAT 58  
9100 SINT-NIKLAAS  
BELGIUM

FONS  
CITROENSTRAAT 39  
9000 GENT  
BELGIUM

PLANET MYSANTROPHIA  
P.S.: BORING PEOPLE BUT DYING (luckily) TO  
RECEIVE A NICE LETTER OF YOU!





THE WORLD SREAMS IN PAIN  
BUT NOBODY CARES TO LISTEN.  
AND THOSE WHO DO, ARE  
CONTROLLED WITH THE MISUNDERSTANDING  
OF THE IGNORANT

THE MASSES WHO ARE THE WILLING  
SERVANTS OF THE POWERCRAZED FEW.

POWER PERPETUATES SLAVERY  
GREED PERPETUATES MISERY.



WE DO NOT BELONG TO THEIR HIERARCHY. WE DO NOT BELIEVE THEIR LIE OF NORMALITY  
THE BANALITY OF DAILY LIFE. WORK - BUY - CONSUME - DIE!

LIFE IS MORE THAN JUST BEING A COG IN THEIR MACHINE.

THEY HAVE TO KNOW THAT OUR LIVES ARE NOT THEIRS TO CONTROL, RESTRICT, EXPLOIT

AND DESTROY. NO RELIGION, NO DOCTRINE,  
NOT ONE LAW SHALL BIND US TO THEIR TYRANNY  
SERVE NO MASTER, WORSHIP NO GOD.

KATASTROPHOBIA.

**MUTATION  
through  
Intoxication**

Their brutality  
fuels our anger!

8

7" COMING OUT SOON !!!  
CONTACT: RSTBUS 395.9000 GENT (ONLY THIS)



# TIME OUT

We are Time Out and exist about 3,5 years.  
We play political and anarchistic inspired stuff.  
Rehearsal-tape available - lyrics included.

TIME TO THINK  
TIME TO ACT  
TIME TO WAKE UP

HELLING IS SHIT  
THAT'S WHAT YOU GET

Creating your own life  
It feels like suicide.

HUMANE TRAP

Animals have feelings.  
Animals have rights.  
Stop treating them like objects.  
Stop destroying their lives.

CONTACT-INFO: Dirk, Rietveldstraat 17, 9080 Lochristi

Bass+voice: Tanja  
Drums: Rudy 9  
Guitar+voice: Dirk



# ALIANS



Another band that I know and support since several years is the polish ALIANS. I can't even remember how I got in touch with them before I set up their first little "western" tour back in - when was it? - the early 90s? and visited them in their grey, industrial hometown of Pila. Isn't it strange that in such a cesspool of depression, these kids make such bright music - or is that just the reason: a reaction against the monotony, the no-future-lifestyle. ALIANS play melodic HC with a touch of folk and a firm pinch of reggae; they also incorporate instruments that are atypical for a

'rock'-outfit and it sounds wonderful and very uplifting. Against all odds of living in an upcoming and seductive neo-capitalist society, they try to remain DIY and stubbornly incorporate their own political beliefs while doing their thing. My longlasting correspondence with Kazi has had it's ups and downs. We don't always agree but that's not necessary, there's more than enough common ground, I think.

Anyway, to hold up the worldwide known Tilt! reputation here's my "grilling"...

ALIANS are:

Darek: drums - 'Korabol': accordeon/melodica - Michal ('Dosiolek'): bass/flute/vocals - Rafal ('Kazi'): guitar/vocals - 'Szkodnik': trumpet

(contact: Rafal Kasprzak / os. Kosmonautów 1-14 / 61-621 Poznan / Poland)

All questions were answered by Kazi after discussing with all the band's members...

Communication is an important factor in the international HC-scene. Some people in the band don't seem to care about this and some 'refuse' to learn english. On several occasions I heard remarks in the vein of "We're proud of our country.", "It's not wrong to be nationalistic." or "We're not gonna adapt/change ourselves.". Is that polish sarcasm or what? You told me to read the works of the polish author Slawomir Mrozek but I could'n find any. Please tell us a bit about this polish 'spirit' he writes about and help us to interpret the statements above...

You're perfectly right about the importance of communication in the HC-scene. And you're right that it's a big mistake if some people in the band have problems with it. The others promised ten thousand times they were gonna start learning english (they promised it to themselves). Well, the only thing that can be said, is that nobody's perfect. It's good to be able to speak a foreign language not only because of the ideas but it's also important in ones personal life. Anyway, after having played with this band a few years already, everyone can communicate a lot better already. When we met the last time (december 95), we'd been in the van for 7 hours. We were upset and angry because of such nonsense as having to buy petrol with a creditcard. So someone who's not a really good speaker won't make a big effort then. Maybe that's why it was so hard. So you're right about the importance of communication...

I'm sorry to say however that the rest of the question sounds irrational and absurd to us. We have been playing for 7 years with the same line-up now and we've heard different things about our band but it's the first time we were assaulted as being "nationalist". (Red.: That's a bit of an overstatement, I was merely asking a question...) (Alians: So who made the overstatement?) It could be a good joke to tell to our friends that somebody called us like that (Red.: I didn't!). It happened already once before: a child in Germany claimed our drummer is a nazi because he had white boot-laces in his shoes... But I think we shouldn't waste time talking about such ridiculous things. You wrote me in a personal letter about the talk in the backstage at the gig in Diksmuide but nobody can really remember of that situation (except being really tired and a bit nervous 'cause we arrived at the gig really late when the gig had already started and we were worried to get a good and quiet soundcheck for all of our instruments). Well, anyway, nobody remembers saying things like that. There are a few possibilities... Maybe you misunderstood certain things, you didn't hear certain things correctly or you were just too suspicious after seeing our friend in a Warzone T-shirt. Well, we don't know too much about bands like this (Red.: Then why wear their T-shirts?) (Alians: As we said before, this person is not in the band.) but firstly, it's none of our concern what shirts our friends wear and secondly, we don't really know but calling someone "nationalist" (Red.: Again...asking a question; Warzone is known as an ultra-patriotic band.) (Alians: Yeah, we read about that but we also read completely opposite things.) because of something like that is taking things to far. We know our friend for ages and he's one of the most honest, creative and friendliest persons in the world. So however right you are about communication, the rest of the question can't really be answered as it has nothing to do with reality.



I recommended some writings by Slawomir Mrozek so you could be able to understand polish mentality in general. I'm surprised you can't find any translated in english; maybe you should look for french translations then (which you can read too, no?)...

You have called communism "the red fascism" and wondered how people in the 'west' can sympathise with communism. To you communism equals stalinism, a totalitarian regime. You don't seem to understand the fact that the former "Eastern Block"-states have never witnessed true communism, do you? You say there is no true communism but if you, who call yourselves anarchists, say this than there's also no true anarchism, since no state has ever witnessed a truly libertarian regime, no?

Of course communism doesn't equal stalinism to me but I do hate both of them. I'm a bit afraid of discussing things like this though, I'm afraid of misunderstandings but let's try... The end of stalinism began in 1954 and was finalised in 1956 (after big riots in Hungary and Poland) but still the situation in the Eastern Block was horrible and depressing, and still all the so-called "human rights" had no meaning. Maybe one could speak about "red communism" (the extreme) and "grey communism" (which was easier to survive) but it was still the same political option; and that's easily proved if you just look at the riots in Poland in 1968, 1970 and 1976, and the way the government dealt with them. There was no stalinism anymore but still the same irrational economy and it's armed censorship, big army and political police; no possibility of getting a passport if you were not thinking the way they wanted. (Red.: That doesn't really answer the question, does it?) (Alians: It does!)

The second part of your question now... We don't really dream of a country with "anarchism" as the political rule, that's as impossible as communism is. I'm sure you know there have always been two forms of anarchism: individual and global. We definitely adhere the first type. It means fighting for things you can see in our lives on earth, not in some promised land. Fighting censorship (in all it's aspects - these are even still present in the so-called "free" countries), fighting for ecological aims, anti-military action; all things that are much more important than creating "a new society" and are possible. "Creating a whole new society" is like "making other people happy", which always ends in blood. A few months ago I read a horrible interview with one of those 'communist' bands (who, by the way, already quit calling themselves like that). To a question about how they see the problem of people who're not rich but also don't want to live under communism, their answer was more or less something like "They're too stupid to understand what is good for them but they will have to...". Who the hell are we that we are so sure of being right about everything??? This kind of answer could easily have been given by one of the polish catholic bishops who also always know what's best and know what people want. Punk as catholicism is not our idea. Create yourself, fight for your rights but don't kill other people just because they're different. Live and let live. This is what communists (if we're using the same words here) never understand.

You once asked me: "What do you know about the connections of the polish prime minister to the russian intelligence service?" and "What do you know about ex-'Freedom Union'-ist Barbara Labuda who now joined the 'post'-communist secretary of the new president?". My answer would be: "Nothing! You tell me?!"...

I asked you this question but I could've send you thousands of questions like this. You wrote in your letter that I don't write enough about politics. By asking you these questions I wanted to show you that - I'm sorry to say - you don't have a basic knowledge of political problems in Poland, so how can we discuss this? I can't write letters of 100 pages, I can't spend my whole life behind my typewriter (I practically do already in fact...). First read magazines, books, get the knowledge and then you can ask about my opinions or comments. (Red.: What a clincher!) Don't undersand me wrong, I'm not saying you have to know all that - I'm probably as ignorant about the belgian political situation - but at least try! (Red.: I can't read everything about the subject, that's why I'm asking you.) (Alians: Yeah, it's difficult but try!)

I also would like to say that in over 50% of the political discussions I have with punks from different countries, end in writings about "how bad things are". I know that this system sucks and don't need to hear that a thousand times. I don't mean I don't want to read political articles in zines (can you remember my article about Poland in Tilt! #67), I just want to say that I prefer realistic, truthfull, critical and honest information, not the childish regretting of "how bad things are". So if you ask us any information, we promise to try our best to help you. The questions I asked you last time were only examples and in fact I didn't believe that this ex-prime minister was in the intelligence service for one single minute.

In our opinion DIY magazines are the most important thing in the world but there's a kind of problem connected to them. We don't know too many belgian zines but polish unfortunately are often similar to the rightwing press that sees reality through their own spectacles, from their own point of view. Luckily not all of them. I could definitely recommend you some excellent ones but unfortunately they're written in polish so we have a problem there again...



You've appeared on polish television in a program called 'Alternativi' that covers both music and socio-political items. I find it hard to believe that you consider this to be supportive of an alternative lifestyle. It's obvious that the media (and certainly TV) is in the hands of the ruling class that tries to control us and that we should do everything to avoid them using us to gain credibility. What's your answer?

Well, it's hard to answer this 'cause neither you nor most of the people reading this, have ever seen the broadcast. Maybe some things are not as obvious as they seem to be? When talking to different people that know this program, I didn't meet even one that would say we took a wrong decision or that it's not a really important and good program. Even the most idealist people agreed. It's a bit nonsense to discuss this now. We did the videoclip for them and are definitely happy with it. The only problem is that it was also shown in other programs without our agreement and without our knowledge. When we got to know about that, we stopped it in a rather brutal but necessary way. You might also have heard about an other clip made to one of our songs and shown on private television but this was a 'pirate' clip. The people who made it just took some fragments of our gig in Warsaw and turned it into a clip. We also managed to stop it. Polish law is unfortunately really liberal towards pirate commercial activity (Red.: Which proves my point, no?). They're not so liberal towards independents 'cause here they fight for their taxes...

We agreed to film this gig live because it was a big benefit for the parents of our friend Stasiek (one of the activists of the QQRQ label from Warsaw who died 2 years ago). Anyway, back to the question... We know that the TV-station belongs to the government but this one program was done by people that we know, believe and want to deal with. It happens quite often that we get offered to bring our music in the official media: local radio stations, magazines,... We talked to these people and if we find them honest (we can make mistakes, of course...), we agree, even if their ideas are a bit different from ours. We meet lots of people like this (as well as lots of irresponsible and stupid zine-makers...). Of course, I don't mean that we don't see the difference between commercial media and DIY zines. We definitely want to support DIY but things are not so black & white as they seem to be. The only condition for cooperation to us is if we personally feel satisfied with things or not.

You call anarchists living of unemployment-benefits (also of social security?) "very easy anarchism". I find that a bit reactionary. Surely, they're just taking back a part of what is rightfully there's? Or were you being sarcastic again? What's your criticism on the wave of crust-bands in your country?

There are two completely different questions here and both are based on some kind of mis-understanding. I don't know, maybe it's a language-problem or a difference in temperament or maybe I just wrote something I didn't mean or you were too suspicious. If I ever used the term "very easy anarchism", it was just a personal answer to what you wrote in one of your letters. You criticized us for asking guarantees when we tour (Red.: Criticize is a big word, I asked about your motivations.) and asked why we don't try to get unemployment-benefits for ourselves (Red.: Or jobs to help pay for tours, for that matter.) to survive. In fact, some of us were getting benefits before but the polish social security service is very poor (like the rest of our country) and living from these is just impossible (you can get - ridiculously small - benefits for maximum 9 months here, and after 9 months you don't get anything anymore). The only thing I wanted to tell you, is that people who're in a better economical situation shouldn't judge others - who's situation is much more difficult (Red.: Why do a lot of people in the 'east' always think that everyone in the 'west' is rich...?) (Alians: We didn't say that!) - too easily. That's all. Now about those "guarantees" we demand. We never ask them when we play in other countries. In Poland, we know exactly (well almost exactly) how many people can show up at gigs in certain regions; our guarantee is based on this. We try to split the money honestly between the band and the organiser and eventually a beneficiary cause. We'll give you an example. Once a crusty from a town 200 km from Pila called us offering a gig. He told us he expected 300 people. He offered us 3.5 mln. polish zlotys (200 DM or \$ 140). We asked if we couldn't get more since he expected 300 people and our travel-expenses would be about 1.5 mln. zl. He said no and explained that the local sound-engineer needs 5 mln. zl. (320 DM or \$ 220). Now, is that honest? One person earning 5 mln. zl. (equipment usually belongs to the venues in Poland) and 5 persons from our band are getting 2 mln. zl. after deduction of the costs? (Red.: I have a different way of looking at this but that would take us too far...) Another question: is it really punk if we are idealistic, play nearly for free and a bunch of people is making money on us? (Red.: To go short: make sure they don't...) (Alians: So we did!) In our opinion, it is not but you're entitled to your own opinion. That was only one example, we could give you several.

Second part of your question... We never criticized crust-bands on itself; just the kind of exaggeration (Red.: sic.) going on in Poland. We definitely don't want to generalise and we don't wanna talk about the situation in other countries besides Poland as we don't see these scenes so much. In Poland, we're not really into them (the word "criticism" sounds a bit too serious) for a few reasons. First of, it's a new kind of "youth fashion" here. You can tell e.g. that in the places where this "ideological" crust is most popular, it's more difficult to sell/buy political literature. Too many of these people are only interested in their outlook, buying



thousands of T-shirts and patches. Once again, we don't generalise, we only talk about things we see here all too often. The music is generic (the same in the US, in Scandinavia, in Poland, in Japan; Coca Cola is also the same in the US, Japan,...). The lyrics are even worse (and lyrics are the heart of punk music), there are too many generic slogans repeated over and over again. A big part of the bands are singing terrible manifestos of drinking alcohol and getting pissed; and that makes them similar to 77 Exploited-style bands. They talk "no future"-bullshit in interviews, they're being aggressive to everything that is not connected with their lifestyle (we even saw violence - which we thought was a finished stupid-tradition over here but are afraid is "reborn" - at polish gigs). Some of those zines are only writing positively about crust bands and ideas, even if they are more concerned about drinking vodka than any other activity. OK, they can write what they want in their zines but if we can't believe in them concerning music, how can we believe them concerning such serious things such as politics? ...We could go on like this for ages. To round this up: if you, who read this, are into crust but also don't like the things we talked about and now are maybe a bit hurt; we are sorry. It's not our intention, we just wanted to point out a few things that we see too often.

Can you elaborate a bit on the thoughts "We're careful with benefits. We prefer to re-invest and only help people who also work a lot." and "Our alternative should be a well-organised one otherwise we're not anarchists but stupid children."

Well, I'm not sure if there's anything to elaborate about. Don't you think that whatever you do, you should try to do your best; especially if other people depend on you, trust you. Again, we don't know much about the belgian punk/anarcho way of organising things but in Poland for the last two years it seems like a fashion to organise things badly: starting too late, always forgetting to arrange important things. Don't misunderstand us, we know it's human to make mistakes and surely we make some as well but there's a difference between making mistakes and just not taking care of anything. We're sick of reading things like "This, this and this was badly organised but who gives fuck?" over and over again (we read that about a hundred times). Can you tell who cares? We do!!!

Some things about benefits - yeah, we're careful about them. This is why. During nearly 7 years of playing with this band we did lots of benefits. Lots of them were terribly organised and didn't raise any money for the cause while it was possible to do it better. So, it was wasting our time and enthusiasm. A few times we've been ripped off, the organisers didn't give any money for the benefit. We don't tell any names 'cause it was years ago and since then we're much more carefull and it never happened again. Many organisers that did make money and give it for the cause never informed us how much they made, never made it a sure thing for us. It's ridiculous but during all these years there were only two organisers that told us and explained how they spent the profits. It's a bit sad; also 'cause those two were not exactly "punk" things... The first was a big benefit to buy food for Uganda and Burundi, organised by people who're closer to the reggae-scene than to the punk-scene. They sent us xeroxcopies of all letters and documents they got from Africa. The second was the benefit we did for the parents of our dead friend Stasiek of QQRYO two years ago. QQRYO is often criticised for being "too big" but we don't criticise them for that. Other organisers never call or write us after a gig. What is that? Arrogance? Dishonesty? Just forgetting? Many times we felt like "You played so now you can fuck off.". No, we don't go for that anymore. If anyone invites us to play a benefit, they'd better do a good job!!!

It's also true that we prefer to re-invest. How to explain that? Imagine yourself this situation. Somebody's calling to play a benefit, she/he wants to raise money to print a thousand anti-nazi posters. We think that's a stupid idea. Better would be to do a benefit, use the money to set up a label or whatever and then print the posters with the money made with that label; you can do it over and over again. That's our opinion. We are much more into helping to set up an organisation (after a few years of being active here, our possibilities are really good) than helping with money directly. In fact we never asked other people to do benefits for us. We play for nearly 7 years without any help from other people. (Red.: Do you? And all those people everywhere that booked you gigs, put out 7"s, helped with distribution, etc.?) (Allans: Exactly. That was an organising help, not money.) We have our own practice-room where 5 or 6 bands are playing, we're very close to 'Pila Distribution' which is one of the biggest DIY distro/labels in this part of Europe (set up, with our help, by Zbig, the person you criticised for wearing a Warzone T-shirt; by the way is that so important if he's always on time, always honest, always carefull and last but not least always a fucking good friend). Together with many other people from our town we organised a lot of gigs, tours and events for other bands. Nobody was asked to give us money (and no-one did). Maybe you think we were lucky and made lots of money with our gigs right from the start but that's not true. For the first 3-4 years we constantly lost money on gigs and tours. But every bad experience was an occasion to learn how to do things better, not an excuse to scream "We need money!". We could give examples for hours... Let us conclude by saying that we will be extremely happy to help with good initiatives but we don't want to see our good intentions wasted. If things are not clear, just ask!



# Los Crudos

Martin

A band that is not afraid of being 'categorized' as a political one with a singer who communicates and spreads his views so full of conviction, will always attract my attention. 'Los Crudos' were during their euro-tour: Ebro (drums) - Jose (guitar) - Lenin (bass) - Martin (vocals). The new bassplayer is named Juan. The questions were answered by Martin by mail - even though he preferred doing it live (I did try to capture some form of discussion though...). If you want to address him, write to:

2340 West 24th Street / Chicago, IL. 60608 / USA.

I wanted to ask Martin some additional questions and ask him to get a bit more indepth but my letter was returned. I've tried to pass my questions on to him through someone else in Chicago but up until I had to get it printed, I didn't get anything. That's why I feel this interview is a bit incomplete. Try to read more from/about them (e.g. their Mexico tour-report in 'Error' #102)!

I read somewhere that you see the HC/punk-scene as a movement. What are to you the goals we should aim for? What is it all about? Do you agree that lots of people involved are only fooling themselves and others?

Well, I feel the HC-scene has a group of people involved who view it as a movement and there are many who don't. As far as goals... There's no one specific goal or path to take. It is up to each of us to decide where we feel we can go or work. It must be one's own decision; no-one should dictate it to you or anyone. As far as people fooling themselves... That only happens when we allow it. We all have witnessed plenty of foolish attitudes with people who go to HC/punk shows. But it's really not a part of what we stand for.

You're not afraid, and seem to feel it's important, to explain your songs when you play live. You wanna make sure the messages get across. What do you say to other bands who're not so comfortable with it or don't see it as a necessary thing?

As for other bands who don't speak about their songs... I don't have a problem with this. I don't feel every band has to do it. Some people don't feel comfortable doing it and that's fine. It doesn't really matter if the band is overtly political or not but it is important for me to know the band is on an individual, personal level... They might not sing about revolutionary ideas but lifestyle- or personal wise they may be very revolutionary or progressive.

There are people in the scene who criticize certain bands, labels, distribution-people, editors,... because they see what these people are doin' as contra-productive for the scene. Should these critics keep their mouths shut and let everyone decide for themselves? Don't we all have to have a sense of responsibility towards anyone making a serious effort to create an alternative?

I feel that if something is going on that you really feel strongly against, then it's OK to criticize but we do find that some critics don't make an effort either. This may become very aggravating for many people. I also think it depends on the situation. We will always find that they will occur in this scene.



# CRUDES

How does a north-american band get a european tour? How did your band get one? How does a band like S.O.I.A., NoFX, Fugazi, Propagandhi,... get one? Why do you prefer the way you're doing it? You toured here over two months; what are the differences between the two scenes?

As far as how other bands got their tour in Europe going... I don't know. How we did it? Whenever we have gone somewhere, it was because initially we were invited by someone or some bands. This was also the case for Europe. People had been writing to us to go and we arranged it. It happened to work because so many people were willing to help out in making it a possibility. We were in Europe 3 months. We found a lot of differences and a lot of similarities between both scenes. One thing for sure is that we find for both is that there are people who try to create something good, effective and they break their asses doing it. There are also those who don't fucking care about anything and only leech off of everybody else's work.

Should HC/punk make use of the established media-channels to reach wider audiences. I strongly believe that this endangers the sincerity and effectiveness of 'the word being spread'; what about you? The people that are really involved in the scene to try and offer an alternative to the music-industry usually don't have enough time, money, possibilities to bring their views to a wider audience. Do you agree that this is a major problem?

Personally we would never use the major media-channels to promote anything we are doing. We just don't agree with their methods, their restrictions. And we feel it would impose a type of structure that we do not like to work under.

Do you consider yourselves musicians or revolutionaries? I was informed that you do quite some benefits (concerts and records). Some people who're asked to do a benefit or to get involved for a good cause are reacting in the sense of "OK but what's in it for me? Who's gonna pay my costs?". Can you understand such a reaction? I have specific views on how to 'sponsor' one's activities in the scene but I like to hear about yours... Tell us about some benefits you did?

I don't consider myself a musician. As far as a revolutionary... I would never want to label myself that. Revolutionaries are noticed or recognised based on their actions and I feel it's up to others if they want to call someone a revolutionary or not. It's about actions not about me or the band... ACTION. As far as bands go... I don't really understand how bands or people always want something for what they do. I know it happens but I know when we do a benefit, we don't expect anything. We've been told in cases we would get help for transport which is helpful. But if a band is too demanding (money, etc.) then maybe their heart is not in the cause so I don't include them. We've done many benefits. One was the YO HABLO record-project that benefits *Projecto Hablo*, a group working with women who have been abused by partners, men, etc. We raised a nice amount of money for them and awareness locally. Another record is a benefit for *Project VIDA*. This is a local AIDS-prevention/-awareness-group. We've done a show for them but it's also a record now. We will also do a benefit for *CASA GUATEMALA* here in Chicago. It burned down so they need help getting it started again. This and some other things is what we're planning...

Unfortunately I have to ascertain that the punk of the HC/punk-scene that sells out most easily is the SxE-scene. Do you agree? Why would that be in your opinion? Well, I guess as far as selling out: it really depends on how you look at it. As far as major labels go, maybe it's true. Even for pop-punk stuff. On another level, as far as ideals/beliefs/actions go, I also feel that in the HC/punk-scene (who-ever, whether it's crusties or Hardcore-kids) there's also a lot of people who sell out. They sell us out all the time. They weigh us all down from creating some changes. Some only want entertainment, only partying and getting fucked up. It's all pretty shitty if you ask me. A lot of people cop out, make excuses or just don't get involved. So, in a way I see it like they sell out also on a different level. Does this make sense to you?

Which of these do you prefer: Heartcore, MaximumRock'n'Roll, Profane Existence or Punk Planet? Can you understand that some people like the personal type zines better? Which ones do you like?

Out of the zines you mention, I don't prefer either of them. I do sometimes like smaller zines like 'Sal Si Puedes' and 'Housewife turned Assassin'. And some others, each for different reasons like any other zine.



You often emphasize the importance of community-feeling. What does that mean to you? Martin, why was it important to answer "I'm from Uruguay" when I asked you where you were from (and not "Chicago" e.g.)? What's the difference between having strong ties with one's community and being a patriot to you? What is 'e-zone' in your hometown Chicago; what does it mean to you?

Community is an important thing to recognise; it's a part of reaching out and not isolating ourselves. I feel the HC/punk-scene isolates itself too much and in turn becomes very selfish and unaware of what is happening in an already existing world. I don't agree with building walls around ourselves and "the rest of the world can just fuck off". I don't like that at all. Community means to me to become involved or a part of, not surrender your beliefs and ideals but to include them and not allow such an intolerance. It's about sharing what we have and what we believe with others. I would have to give examples to be extremely clear on this. It's like Food Not Bombs... Since many over there are familiar with F.N.B., I'll use it as example... As far as letting people know I come from Uruguay... I realise that many people don't even know where in the world Uruguay is - especially in the US. It is good to share with people and show that, even within the punk-scene for example, there are people from everywhere involved. For many years people here have said how it's an all white boy scene and they don't even realize that they have overlooked and excluded women and people of other races, etc. It's not fair or right because we are not all white. We are everyone. The A-zone is the Anarchist Centre here in Chicago. It's a great space that has workshops, sells books & zines, sets up weekly dinners for the public and do alot of activities out of the space. They organized the ACTIVE RESISTANCE gathering during the Democratic National convention. It was so effective that they ended up getting shut down and raided by the police. It really is a great space here in Chicago.

I was in Mexico some time ago, where I went to study for 2 weeks with a class at school. We went to the south of Arizona and Nogales, Sonora, Mexico to look at economics, development, social patterns and environmental destruction. It was one of the most trying things I have ever done. Basically, the border has had an industrialisation program in place for 25 or 30 years, where transnational corporations can set up factories in a specified number of yards from the border (100 miles? I don't know) but not in the interior of Mexico. The point of the program was to attract foreign exports and provide manufacturing jobs for mexican workers but to keep mexican factories from world-market competition. Mexico has not been in charge of it's destiny since Cortes killed the Aztecs basically, so mexican industry isn't very mature or stable... Most mexican firms deal with extraction or processing of raw materials, not secondary finishing like the US, Japan, Germany, etc. has. Also, much of Mexico is still agrarian and 30% of indigenous people, specially concentrated in places like Oaxaca, Michoacan and Chiapas, Mexico's poorest states. Anyway, point is that many US firms set up in the border are exploiting cheap labor and taking advantage of the fact that the US is so close. The people come up from the interior to work in these places. Incidentally, they are notorious for labor abuses, poor wages, environmental disasters and health-and safety-hazards. The people who moved there came in droves and the city services can't keep up. They're like 20 years behind. There's not enough housing, plus it's expensive, so like 30% of Nogales housing is squatters' camps up in the mountains. My class toured these factories and we stayed with families from Los Encinos, one of the these squatter neighbourhoods. Meanwhile, we tried to find out what's going on there. Basically, it's a mini-NAFTA. People are saying the US-Mexico border is what the future of Mexico will be, now that US companies can go anywhere in Mexico and their economy is so screwed up. That could be true. Anyway, I spent 6 days in Nogales and 2 more in Cananea, a mining-town where the revolution started in Mexico, and another night in the Arizona desert to think about it all. It wasn't exactly "fun" but I'm really glad I went. It basically changed the way I think about a few things. I can't be more specific than that because it's just an idea and feeling and not really something I can put into words. Most things I thought I cared about don't seem so important anymore.

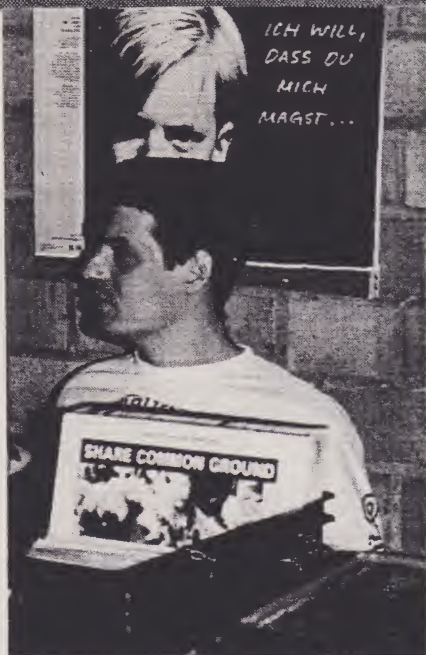
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raison-d'être for C.R.R.?

Is there a strict label-policy or do you adjust your beliefs to the circumstances?

When I first started the label (under a different name then), I didn't really have a distinct idea what I wanted to do with the label. I had some vague ideas about HC. Of course I had my principles from the beginning. When I started Crucial Response in '89, I had developed distinct ideas about the label: support the DIY-scene and spread the idea of Straight Edge. A big influence at that time was (and still is) the band Lärm and the 'Definite Choice' zine. I liked Lärm's "campaign for musical destruction" and they also had that song 'Metal Attitude Sucks': "Better support hardcore, if you're a punk.". People with a metal attitude don't care about the message at all. I consider this, plus the mindless violence at concerts and the fact they don't care about values, as the 'metal attitude'. I'm very strict about the above mentioned things. Generally, I only change my views when I realize they are wrong. Isn't D.I.Y. becoming a slogan? What does it exactly mean to you? I don't have a problem with such slogans as long as people don't forget the content. DIY was a slogan from the beginning to some extent. To me, it means doing things myself in a positive and constructive way. It means to contribute to the HC-scene and to keep HC autonomous and away from major labels and that kind of business.

You're label is a "crucial response" to what, Peter?

Crucial Response is set up to deal with complacency and apathy in the HC-scene and to spread as much knowledge to form a better life and society in this world. It also intends to be outspoken about Straight Edge. SxE is the perfect way for me to live 'cause I don't need drugs and alcohol. I want to live my life with 100% control.

Did you set out years ago with a distinct idea of what you wanted to do or did it grow over the years? I read somewhere you aim at 100% HC without heavy metal influences. Surely that's not the main

Do you want all your bands to be Straight Edge? I remember your 'Last Struggle Crew' publications being on the edge of fanatically SxE. Where does your tolerance towards non-SxE end? Don't you think that the current SxE-scene has become a caricature of itself? SxE-opponents say that this scene only consists of reactionary, middleclass white boys with homophobe, sexist, racist and nationalist tendencies. Do you agree? Nowadays I only put out music of bands that are Straight Edge but I have released records of bands that were not S.E., e.g. Profax and Otherwise. My tolerance simply ends when I find out that people don't respect my attitude of being outspokenly



against alcohol and other drugs. If someone would blow cigarette-smoke in my face, I wouldn't hesitate to fight this person. As far as your question about the SxE-opponents' opinion goes: I don't agree with the individuals as described above at all. Even though there are people who take the idea of Straight Edge wrong, this doesn't mean that the idea of being Straight Edge is linked with reaction-



# SHARE COMMON GROUND

ary ideas. I guess that SxE-opponents (as you call them) aren't strong enough to change their habits. I call them weak personalities. I don't think the current SxE movement - which I see as a part of the HC/punk-scene - has become a caricature of itself. Sure, the krishna- and hardline-ideology has tried to misuse the ideas of Straight Edge... We have a lot of SxE-people who are active in the HC-scene for a long time though: e.g. the guys from Mainstrike or from Spawn, or M-Double who used to do Counter

Clockwise. Kent of Ebullition is another example. There's a lot of potential, if you ask me. What was your intention with the 'Last Struggle Crew'? How do you look back at it? The idea of the L.S.C. was to give SxE a good name at a time where there was hardly any positive scene in our area. Before, it was very stagnant; when we came it changed step by step. At that time, new people became involved; Profound started in Holland, short after Point of No Return formed... Youth Of Today and Gorilla Biscuits were a big influence when they came to Europe. Looking back at it, I have a positive feeling 'cause we made a change!!! M-Double and me organised tours under the name L.S.C. (Onward + Blindfold & Man Lifting Banner + Feeding the Fire & later I organised a tour for Think Twice). Around '93 the Last Struggle Crew fell apart; some people quit the Edge (I feel sorry for them), the others - though still SxE - felt no longer like continuing.

What do you think of zines that publish ads of dodgy labels such as Epitaph e.g.? Do you publish (payed) ads? In what zines?

Personally, I wouldn't run ads of dodgy labels such as Epitaph. My friend Peter and I are doing a zine called 'Words Carved into My Head xxx' and we're not publishing ads of major or semi-major labels. (Red.: I have my doubts about this...) I do pay for my own ads in zines like MRR, Heartattack, Punk Planet, Profane Existence, Plot, etc.

What line of thinking do you follow concerning distribution-deals? You told me once you believe that too many small DIY distro's are unreliable. You were saying that a bigger network of honest people is needed. Do you sell your stuff through stores and/or big distributions such as Lost & Found, Frontline, X-Mist, Ebullition,....?

Well, let's look at it this way: distro's in general aren't that reliable (Red.: I wouldn't generalize that Peter...). I believe that people who set up DIY distro's, want to get records cheap for their own record-collection (Red.: Maybe some but certainly not all of them!) but they're not really working to support a strong DIY-network. We need more projects like Blacklist (who - sadly enough - went out of business), more hard-working and dedicated people who want to make the truly alternative HC-scene strong again. I don't (!) sell C.R.R.-material through Lost & Found or Frontline; though it has happened that L&F got my stuff from unknown sources. L&F, Frontline, MAD Mob, etc. are only interested in the business-aspect of HC. They try to maximise their profits at any cost. Look at the sleeves of the L&F-releases e.g.: they're lousy and totally cheap. They don't make their products with love but for the money only. By the way, to set things straight: Backdraft never toured through MAD, I don't know where that rumour comes from... Ebullition's Kent is a great guy that cares and believes in what he does. He invests a lot of creativity in his releases (even if I don't like all of them). You deal with stores directly; how do you



choose the ones you wanna deal with? The reason why I deal with stores direct is that I can sell the records cheaper to them. That's why I do not want to deal with distributors: 'cause they make records more expensive than necessary. Usually, I ask a store how much they're gonna sell my records. If it's a reasonable price, I deal with them. (Red.: To me it would be a "crucial" choice to deal with small DIY mailorders because these take the smallest margin possible on a record or CD. Stores are legal and charge us extra because of their taxations...) Are L&F bootlegging your material or is some double-faced asshole selling it to them? It means L&F got C.R.R. records from somewhere else but I haven't found out from where or who...

The german scene seems to have become more commercial than ever. Is it labels like Lost & Found, agencies like M.A.D., zines like Zap that brought this about? Or has the attitude of the people in the scene changed in order that these have found a soil to grow on?

Exactly, labels like L&F, agencies like MAD and zines like Zap made the german HC-scene more commercial than ever. Unfortunately a lot of people in the HC-scene changed for the worse since they noticed that they can make a huge amount of money with it. I already told you that L&F and MAD are only taking and not giving. MAD e.g. claim that they want a united scene. Well, first off, I can decide for myself with who I want to be united and more: the only reason they want a united scene, is because they can make bigger profits then. I don't trust MAD one bit; even their own bands are not happy with the situations they're put into. MAD and L&F are making HC/punk totally dull... There's a lot of competition in the HC-scene nowadays. Bands don't care about the message anymore. It seems that the image and fame is more important than ever. A lot of people in the HC-scene are apathic and complacent and don't wanna help in or contribute to their own scene. The zine- and gig-flyer-culture, which is an important part of HC, gets less and less creative, only a few bands have the guts to sing about important topics such as racism, homophobia, sexism,... Start a band, do a mailorder, make a zine, set up gigs with reasonable doorprices,... It's not that difficult to become an active part of the scene, originality will develop with time.

Are you convinced that a pro-choice attitude is the only correct one? What do you say to all those straight-edgers that claim abortion should be illegal? On an equal level: Do you believe there's room for Krshna (or any religious tendencies for that matter) in the HC-scene (that is supposed to be anti-authoritarian)?

This is a really touchy subject... A difficult question. I'm definitely pro-choice. It's a right every woman should have. It's her body so it's her decision. The state hasn't got the right to tell what's best in a particular situation. A lot of straight-edgers that I know are pro-choice. I don't think that SxE-people

are as conservative as your question assumes... I believe that there's no room for Krshna or any other religious tendencies in the HC-scene. HC/punk is - as you mentioned in the question - supposed to be anti-authoritarian and if someone is following the principles of the Krshna-religion then (s)he is following a god. Hardcore and Krshna are two differ-



ent things that don't fit together.

You are member of a trotskyst group, right? What (in a few lines for each) should people basically know about Marx, Engels, Lenin, Trotsky, Rosa Luxemburg and Liebknecht? How do you try to practice their ideas? Can any be applied to

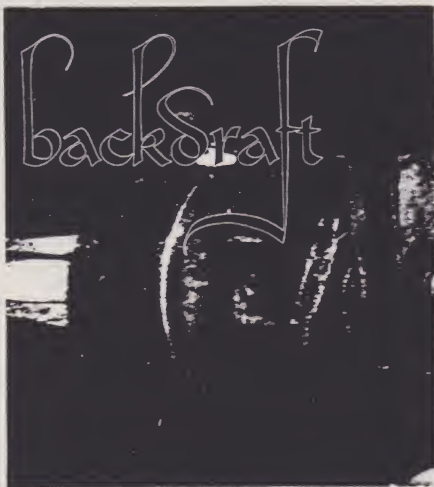
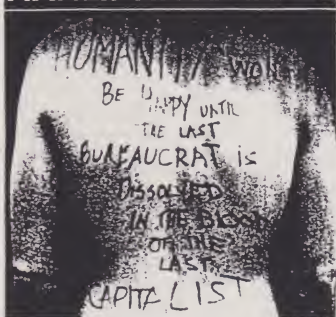


the HC-scene?

First off, to make something clear: I'm not a member of the BSA (a trotskyst party). I'm just a sympathiser; I go to their meetings, I sell their bi-weekly newspaper and try to support them whenever they do a campaign. People should know that Socialism is based on an international strategy. Capitalism serves the needs of only a handful privileged persons: the capitalist themselves. That means that socialists are against any private ownership of the means of production and against the nation-state system. Revolutionaries like Lenin and Trotsky above all understood that the revolution has to be international. After Stalin betrayed the revolution, by changing the international perspective into a national program, Leon Trotsky formed the 4th International to bring back the original ideas of Marxism. When the social-democratic party declared peace ('Burgfrieden') with the monarchic regime on the 4th of august 1914, Rosa Luxemburg and Karl Liebknecht fought against this agreement. It was made by the leaders of the social-democratic party to support the conservative forces during the 1st worldwar and to strangle the opposition against the war. Luxemburg and Liebknecht broke with the SPD and formed the Communist Party in 1918. Both were killed by volunteers during the revolution in '18. To some extent I think it's great that we had bands like Lärm and Man Lifting Banner... But I'm quite sceptical about the fact that Socialism can be applied to the HC-scene 'cause Socialism has its roots in the working-class. It's important to establish the ideas of Marxism in the working-class again instead of propagating it within the HC-scene.

BroB, thanx for the interview. I'm a reader of Tilt! since #3... Keep your faith and don't stop trying - one day we will succeed!!!

## MANLIFTINGBANNER



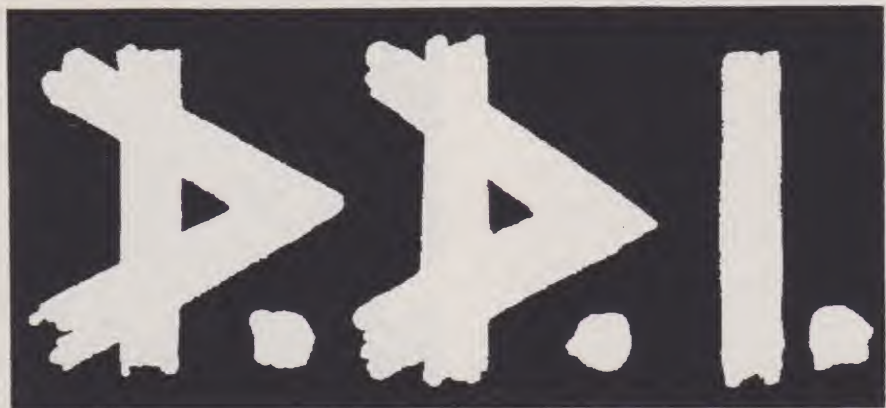
## MAINSTRIKE



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When I started to get active in the HC-scene in the early 80s, there were a lot of fantastic bands in Italy. I became friends with and enjoyed the music of people such as Cheetah Chrome Motherfuckers and Negazione. After these 'cleared the stage', it was silent for a quite a while. Recently I encountered an Italian band that - even though their music can't be compared to these - makes me extremely enthusiastic. Although communication is sometimes difficult, I consider them as comrades... They were the only ones so far - even if it didn't work out - who wanted to do a benefit for Tilt! It's the motivation and intention that counts... D.D.I. are:

Edo - bass / Dario - guitar / Gallo - guitar / Gio - drums / Lele - bass / Mila - vocals. Their friends Luca (cabaret) and Irith (distribution) help them out.

They can be reached at the following address:

Agipunx / c.o. Gianpiero Milani / C.P. 63 / 27100 Pavia / Italy.

So what does 'Degenerazione D'Incubo' mean? What's the band ideology and raison d'être? Am I right to say that D.D.I. is a political band with lots of humour? What's the meaning behind the mosquitos in your artwork?

The translation is 'degeneration of a nightmare' but nowadays we don't name ourselves like that anymore; we just use "D.D.I." (without further meaning) as 'nom de guerre'. In the beginning - when we played metal (!) - the original name was "Danger Disease Inc." (Iron Maiden über alles!). But we are above all friends; that's what made us start playing in the first place. There's also a common political view like anarchy and DIY as a way of life (attitude) that helped create not only a band but above all a collective active in various fields. So our raison d'être is derived from experiences related to our ideology. Yes, it's true: we have a lot of political themes in our lyrics but the approach is very often ironical. That's because we try to have a positive attitude towards people; we always hope that they spend a good time when we do a gig and that they learn something from it - and vice versa. We live in Pavia where during the summer you can see (and of course even be stung by) a lot of mosquitos. These little insects are very annoying like ourselves (in our little town) so they became a symbol to us.

When playing live, your friends complete & clarify your message and improve the communication by rendering small plays & sketches. Have you been doing that

from the start or did it just happen gradually?

The sketches were there from the beginning but they became gradually more important. Now we have a lot of sketches: from 'trash-cabaret' to serious monologues. The idea is to try to improve the communication with people and also to explain and clarify our message because we think the words sometimes lose their value as a way of communication. A word like 'freedom' e.g. is in Italy even used as the name for a fascist party ('Polo Delle Libertà'). So we think the theatre is a good way to 'speak' and bring things to the attention of the people. We change the sketches now and we're preparing a new show, a musical (!) of 20 minutes! You'll be able to see us not just as musicians but also as actors! (trash actors of course!)

The band gets terrific support from 'A.Z.' distribution. Are any band-members involved with 'A.Z.', are you co-operating with these people in other projects or are you just friends? Is the 'A.Z. Autoproduzioni Pavia' a collective, or how is it organised? Can you tell us a bit about its history? Who is this Luca Musso? Is it right to say that 'A.Z.' is against selling in record-stores; why is that and why do you boycott Blu Bus? What is the meaning of "L'Autoproduzione e L'Autogestione..... Di Mia Sorella!"? Luca Musso is not the anarchist martyr from the 1800s as a lot of people think. The real (old) name



of the collective was not "Luca Musso" but "Uomo Nero" ("Black man"). Luca Musso is still alive and kicking, and is still our friend (no-one tried to kill him). His name was used for the P.O.Box of 'A.Z.' distribution. 'A.Z.' helped D.D.I. a lot (e.g. pressing our 7") but we decided (for a lot of reasons but mainly because 'A.Z.' was quitting) to do our own distribution 'Agipunx'. You can read about that in the booklet that comes with the 10". The project "L'Autoproduzione..." was a T-shirt-project that A.Z. came up with in the past but A.Z. is dead. So we don't think it's necessary to say anything about Blu Bus. Of course 'Agipunx' is against selling in record-stores. Making music is not a business and the distribution we're doing is not for profit: the little money we make selling records is used to help friends in prison, to release other records, etc.

Italy has always been known for it's lively squat-scene. I know you make the difference between anarchist and communist squats. Can you tell us a bit about the differences, how these have grown and why you prefer one or the other? Of course we prefer the anarchist squats and movement; for the ideology and the friendship. Communist squats are shit. Usually we don't play there because we don't like their ideas and their attitude a lot. 90% of the communist squats are legalised and they're there "for the masses". Most



of them organise activities to make profit (for the movement?): only big gigs (with famous bands) ran just like a commercial venue with call-boys. There's still this division between "manager" and "customer" too. It's very difficult to make general statements about anarchist squats but they all have a common illegal basis when it comes down to facing the different situations connected to the reality of the cities.

You live in Pavia, near Milano in the north (richer) part of Italy. The 'Lega Nord' party wants a separation between north- and south-Italy. What's their intention, why would they wanna do that? What kind of people are in that party: nationalists, fascists, liberals or what?

Italy is indeed divided in 2 parts: the north and the south. There are a lot of cultural and economical differences. The 'Lega Nord' exploits the dissatisfaction and even some sort of racism that people living in the north (who is subsidizing the arrears, the backwardness of the south) have. Of course it's a right-wing party and they want to found their so-called "Republic of the North". They organise a lot of festivals and demonstrations and tried to set up a separate parliament and a sort of para-military force ("the green shirts"). They even printed their own money (but it looks like that of the monopoly-game!). Luckily not a lot of people listen to their ideas. But they did win some in some cities during communal elections...

Since a few years the Italian government has been making a clean sweep of corruption and mafia-like practices. Do you believe their intentions are honest? And have they been successful? Something is changing but we don't know if things will be going better... It's the same old story, left wing or right wing. Squats and punx have no easy life. Some time ago in Scandicci (a village near Florence) there were big problems with the police even if the town-council is left-wing... There is a terrible repression against the @ movement in Italy nowadays. In spring the Milanese 'Laboratorio Anarchico' was evicted and a woman named Patty

imprisoned. She is innocent but it allowed the authorities to evict the only @ squat in Milan. Now the people are living on the street near the ex-squat. It had been existing for 10 years!: organising, painting murals, gigs, meetings and so on. The inhabitants keep fighting for Patty (she was living in the squat) and for the squat (it was their house!), even while living on the street. If any of you reading this want to write her, the address is: Maria Grazia Cadeddu / Piazza Filangeri 2 (Casa Circ. San Vittore) / 20100 Milano / Italy.

What about the current HC-scene in Italy? Is there also a big division between the SxE-scene and the crust-scene? Is there a lot of commerciality going on? What about the influence of the





US-scene and trends like krshna, emo, etc.?

After the 'death' of the 80s scene (Wretched, Indigesti,...) nothing much happened for 4 or 5 years... After that rap, krshna-core and a lot of bands in the NoFX-style (nice but without any personality) got big. Even the squat-scene appeared more dead than alive. During the last 3 years we've witnessed the rebirth of the anarcho-scene... Bands such as Frammenti, Sickoids, Cattiva Inclinazione, B.D.D., etc. gave and give (!) the scene new energy! In the straight-edge scene there are a lot of trendy bands but even here some people like By All Means or Gocce Nel Mare e.g. are bringing politics into the SxE-scene. The SxE-scene was traditionally not-political (not interested in squatting or anarchism).

What would you consider decent, D.I.Y.-supporting and truly alternative bands in your country? Any good zines and trustworthy distributions?

It's impossible to present a complete list of good distributions - there are too many! We just want to remember everyone that the most important thing is meeting and getting to know people (like we do) before judging!

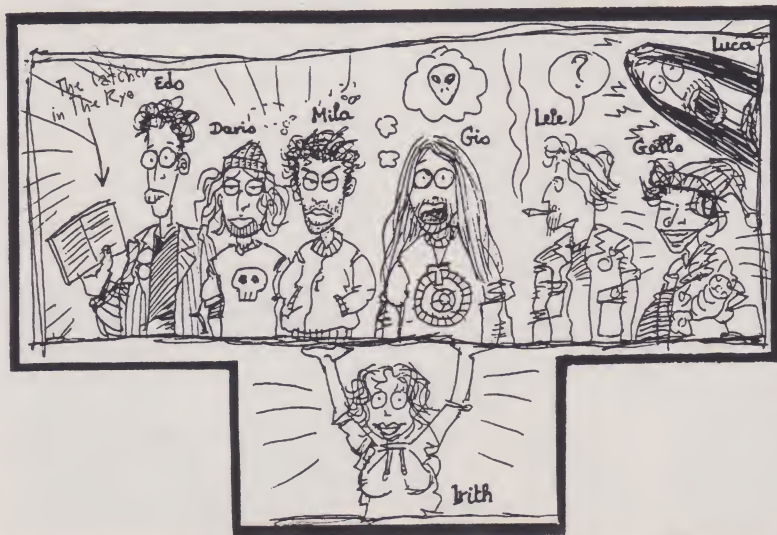
You guys leave no opportunity unused to let the world know how much you like (hetero-)sex. Why is that? Are you men afraid that the world will doubt that you are real "macho" males (hehe)? What do women in your surroundings have to say about that? Is there a 'Riot Grrrl'-chapter in Italy?

One can find porno-comics or even poster/pictures of naked people in squats. No-one gives money to porno-shops (we don't want to support the porno-industry which exploits people) but if someone (man or woman) of us finds porno-comics (in the garbage e.g.), he/she has no fear of showing them and have a laugh all together. That's because we look at things (even sex) in an ironical way; both men and women - there's no difference. Maybe as a

consequence of this attitude there's no 'Riot Grrrl'-movement in Italy. There are only a few women's collectives (very isolated). Sexism is fought day by day with no fear and no silence. We see 2 different attitudes towards this problem. The first way is to speak about sex and sexism without fear; e.g. by laughing at or shouting about physical details and above all by joking (e.g. pretending to have a sexist attitude). Here, there is no difference between men and women. The second way is the reaction of people rejecting (in a 'cold' way) everything concerning sex and sexism. We take the first attitude (like almost all Italian people) and we're not surprised if we find porno-posters and -comics in squats. We laugh with it but (of course) we do think about these problems. On our 10" e.g. the problem of sexism is presented in an ironical way. The first slogan of D.D.I. was: "We make people laugh but even think"...

In 'Inno Individualista' you say "Before we die in the mud on the streets, we'll imitate Bresci and Ravachol". Who are they and what did they do?

This song 'Inno Individualista' is a punkrock-cover of an old anarchist song of the end of the 19th century and we made it for a compilation-tape of old struggle-songs performed by Italian HC-bands. The song in question is an explicit invitation to revolt and fight against any form of oppression and it was written in a period (end of last century) when there were a lot of riots and revolts in a lot of parts in Europe and other places. Bresci and Ravachol were 2 anarchists who were sentenced to death by their government. The first for having killed the Italian king Umberto I in 1900, the second for having killed some judges who had condemned other anarchists. Someone could think and say they were just 2 murderers, criminals and not true anarchists but is it better for a man to fight and give his own life for a good cause than to kill someone just obeying orders (as the executioners of Bresci and Ravachol did)? The answer is yours...

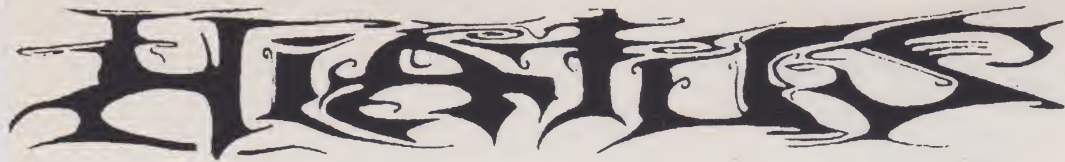




# hardcore P.P.I. pariaX







By the time you're reading this, Belgium's probably most popular HC-band ever will no longer exist - at least not in this line-up. During winter 96 Ben quit for various reasons (joining Unhinged is one of them) and march 97 Azill told me that he was leaving after the april tour (which they did with a german guy on drums): "There isn't any motivation anymore and it's just not the same without Ben...". This interview is therefore the conclusion of - if not the band's existence - at least a period in it. The line-up at the time of their 2 best albums was:

Azill - guitar / Ben - drums / Jonas - bass / Phil - guitar / Willy - vocals.

Contact:

Ben Fery / 99,rue Vivegnis / 4000 Liège / Belgium - Willy Nollomont / 1,Impasse Carpay / 4000 Liège / Belgium.

When I first checked if you were interested in doing an interview, I asked whether there were any subjects you didn't wanna talk about. Ben astonishedly said "No!?", not knowing what I was referring to... What in the minds of the people consisting Hiatus would be (a) taboo(s), (some)- thing(s) that can be said or discussed? In general and in the scene?

W.: I don't really know; I think we're open-minded enough - well, I hope so - to talk about whatever you want. We appreciate to talk about something else than music and parties, drinking stories, etc. We have all that but I find it sometimes annoying to constantly hear people talk about how drunk they got and stuff like that. We're definitely not against talking about any subject; anything can be interesting. Good and bad experiences in life, feelings, anything...

We don't get to read many Hiatus interviews, especially not in belgian zines. Why would that be? Aren't there that many zines in the belgian scene or aren't you "popular" in your own country?

B.: Willy is in charge of doing the mail so he's most able to answer this. I do know that most of the interviews we get are coming from people in foreign countries. To be honest: I don't read fanzines that much, I prefer talking to people at gigs or when I travel around. That's the way I stay informed about the punk-scene.

W.: Maybe I loose my mail too often; I don't know... I think zines are especially made to prove the editor's political views and to give new bands a bit of attention so that they get known. We've been in

a lot of zines from Wallony (Red.: french-speaking part of Belgium) and even in some of the biggest newspapers here... Our lyrics must be too irrelevant or uninspiring. I also try to avoid answering 'fan'-interviews.

Since the day I saw you for the first time in that little house on the top of that hill in Liège, you've grown into an internationally known and "respected" band. In what way has that effected you people and the band? What circumstances in the existence of Hiatus have caused members to come and go; and how did you cope with the changes?

W.: "Respected"! Wow! In the spring of '96 we played in Malmö in front of 7 or 8 people... But we're really happy we have the opportunity to meet so much nice people everywhere. We get to travel all over the fuckin' place and that gives us the energy. One or two years ago I was feeling a bit bored about all of it and lost my strength but nowadays I want to tour and play as much as possible. It's wonderful. I really have a strong feeling about all this. It's great to see a lot of young people getting into anarcho-punk and trying to get things done concerning different aspects of the scene. About the 2 original members Raf and Phill... Phill decided to quit because he wanted to do something else, his very own thing. I saw him recently and he's crazy... He's been playing all instruments by himself for the album he's preparing for 5 or 6 years now. He's the most pessimist person I know. He said that he misses us and this movement; which isn't surprising as he spends all days alone in his studio. Raf left us because he wasn't feeling comfortable without Phill in the band. He plays in a metal-band now; Phill and me went to see them play... Our ex-bassplayer Fred left because he wanted to play in a political rap-band called 'Malfrats Linguistiques' ("Linguistic Crooks"). We saw them and they were really good. They're also very famous in Wallony. The current line-up is perfect to me.

B.: I'm getting busier every day with the band. I recently bought a guitar so that I can play at home and try to find new things for new songs and all that. I also do the Hiatus-distribution now and since Nabate is doing a good job at that around here, I might get involved in that... I'm a very lazy person (nothing wrong with that hé?! ) but I'm doing my best to do what I decided I'd do and I'm truly enjoying it. What I like best is going on tour; meeting all these nice people doing their best to put on gigs, keeping the punk-scene active and strong. It gives me a lot of energy and keeps me optimistic and enthusiastic. I've got a lot of respect for all those people who get involved, give some of their energy and time to that wonderful thing the punk-



movement is. Being in Hiatus is quite stressful sometimes though. The band is important to me and I get easily pissed off when someone isn't showing as much interest as I do. I almost left the band a couple of times... But human relations can be intense in both good and bad ways and I get a lot of satisfaction and great times from being in Hiatus. That's just life, isn't it: it can't be great and exactly as you expected it all the time. Hiatus has been going on for 7 years now so you can easily understand the line-up changes. Through the years people's interests, opinions, personalities, view on life in general can drastically change so it can cause a person to leave a band and even the punk-movement. I'm really impressed by a band like 'Svart Snö' who're still the same band as when they started 10 years ago!

In some parts of the (belgian) scene 'Hiatus is still regarded as a bunch of drunks and dopeheads who're only in this scene for the free beer. What do you say to people who believe this, how do you react to this?

B.: It's true that some of us need and use alcohol and/or drugs but that doesn't mean that they aren't doing anything else in their lives. Before one stupidly criticizes someone, one should think and realize that we can't be doing something for such a long time, that takes such a big part of your life, just for drugs or alcohol. It does help people to

cope with life and helps them to stay active. Think about that!

W.: Well, nowadays it's especially me that drinks; I've done so every day since 13 years. The other members don't drink every day; they just hang out on weekends and at gigs. Some people have that impression because they only see us at gigs and we usually drink a lot there. I couldn't spend a day or an

evening in leper (e.g.) without drinking. I'd get bored. I respect most of the 'Vort'n Vis'-volunteers but I do have the feeling that it's a "consumption"-place: people watch the bands and then are asked to go home or to bed. In such a case I need to get drunk. Besides, there's a small supermarket close to the V.V. where it's very easy to steal bottles so... About dope: well, we sometimes smoke grass and hash and once or twice a year some of us use speed, coke, trips or magic mushrooms but we don't need it. I know we have a reputation but that's the ugly side of punkrock: the gossips and the bullshit. Reputations and rumours are easily invented... Recently we read in an italian zine:

"Boycott Hiatus, they're on MTV!". Strange, we

don't know where it comes from... I've heard that the singer of 'Sepultura' has been on french TV wearing a Hiatus T-shirt. Maybe it's that, I don't know.

Maybe it's just gossip.

We're not guilty because of that. Sometimes we

arrive at a place and the people are scared to put us up 'cause they heard we "smash everything up, everywhere we go".

We're not Huns, we even wash the dishes after the meal. I know we've

done some bad things too but that was only a few times. Phil smashed

a window in leper years ago, Jonas has shit on the floor next to the

toilet when we were in Firenze, Italy and we've

pissed in some beds but we do our best to

respect everyone. I don't really speak out

against the 'Vort'n Vis'-collective as they often

booked us in the past but I guess we're just

too different to get along well. Sorry if I

seem to have a big mouth...

What is to you the ultimate factor that binds (or should bind) the people in the international HC/punk-scene: all

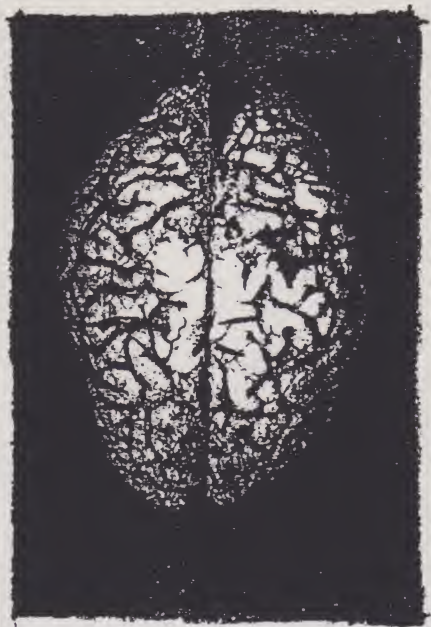
over the world? To give you some hints: is it the music, is it D.I.Y., trying to

build an alternative to the capitalist music-industry, is it animal-rights and

vega(taria)nism, is it anti-fascism and anti-authoritarianism, or what?

W.: I think it's the whole thing, all what you mentioned except animal-rights and vegetarianism.

# HIATUS





We're all vegetarians but I think the other things are more important. For me the main things are: to build our own culture and to be happy with it. I love to meet different people and to exchange ideas, to discuss and try to create a cool alternative to the 'normal' cultures. The fun side is also very important, we're not 100% serious all the time. I guess you know that... I respect serious political punks but I can hardly imagine ourselves spending all day talking about politics and complaining about how fucked up this world is. We even have disco-parties sometimes and we like soccer so...

B.: One or another of these things must appeal to you if you reflect on today's world and if you're motivated to involve yourself in what you're concerned about. I don't think people can be punk if they're just spectators.

W.: Everyone should try to get involved in some way. There's so many things to fight for or against...

Some people believe that Hiatus lyrics are simple and sloganistic, and that all you talk about has been told before. What do you say about this? What do you think of bands that have poetic emo-type lyrics or symbolic/esoteric/satanic lyrics?

B.: Writing lyrics is very hard; you'll agree with me if you ever tried. I wrote a couple of songs for the record that recently got out (Red.: 'The Brain: ...') and I do hope they're not gonna be classified as simple or sloganistic, haha!

W.: It's true that my lyrics are shit. Every time I wanna write a song I have a lack of inspiration or I'm too drunk. Sometimes I have cool ideas but then I don't have pen and paper. I always feel like everything's been said before... Then I write a more personal one and Phil believes "it's too personal" or "too intellectual" (?!?). To me, singing is an especially good way to get rid of all the anger inside. I

think the lyrics have been getting better and better, the ones on 'El Sueño...'

e.g. I believe are very heartfelt and most of them - together

with the thunderstorm the music evokes - give me gooseflesh and help me exorcize my anger...

B.: Our lyrics improved a lot recently; we had some crap ones. I hope they will only get better and better in the future. I can appreciate unpolitical lyrics as long as the band keeps a D.I.Y. attitude. Satanic lyrics are usually as stupid as the people who write them.

W.: I really like emo-music and -lyrics, in general. Satanic lyrics? If these people are happy with it, cool for them. Ben wrote "Shadow of a Picture" and

the bits in french in "As Machines"; it helped me very much as my mind was empty at that time.

"Way of Doom" is for me the worst song we ever did! It pisses me off when crusties still ask for it!

Is a nihilist attitude the only answer to a pessimist view upon life? 'No future' is still as valid as it has ever been, a revolutionary change is utopist; is indulging into hedonism the only solution? Is there a political ideology that can give an answer?

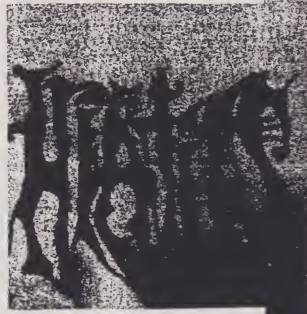
W.: Hmmm, difficult one here... Hedonism is maybe the way I use to escape from my problems but it often turns into plain alcoholism. I spent half of this winter getting drunk alone in my house. I was getting more and more negative. Fortunately Ben and Alain (Red.: of Nabate, and 'Unhinged'-guitarist) told me at an Unhinged-practice: "Willy, you're like committing a slow suicide with booze." and then I realized that I was scaring all my friends. That affected me very much and I'm more careful with my health now. I don't want to make the others feeling sad for me. Since I've slowed down with alcohol, I feel a lot better and active. I drink for fun, not to suppress my thought; and it's better. The fact of being active and a little useful is encouraging, it's kind of a personal satisfaction.

B.: I'm not a philosopher and I couldn't pretend that I've got the solution to save humankind from it's stupidity and cupidity. My recipe is to do your best and to harm the people you live with and the environment you live in as little as possible. I don't think politics offers any solution to the problems; they didn't so far anyway.

As far as I can judge you strongly support D.I.Y. in all it's aspects (concerts, touring, releases). The scene around 'Nabate' also seems to be one of the last 'strongholds' of these ethics. Is the choice for D.I.Y. and Nabate a conscious one or is it just because you haven't gotten any better offers? How do you look upon commercial scenes such as e.g. the ones in the Maasmechelen-area or in the 'Lintfabriek'? Would you play those places?

B.: I want to be free to play where I want, when I want, what I want and who with. That's why I'll never give myself to a "major" label.

W.: I saw Anthrax in Maasmechelen halfway the '80s but besides that I don't know what's going on there or at the 'Lintfabriek'. I'm just not interested in such places; there's enough other cool real punk and DIY places. A long time ago I was into metal





too and I can say that gigs like that are expensive and very boring. Only for sad people. To me, as long as the doorprice is low enough and the promoters are cool, I would agree to play anywhere. We got the offer to play the commercial 'Dour'-festival in the summer of '95 - something they're actually asking for 4 years already - but Ben refused. The doorprice was huge but we thought "We play cheap often enough in Belgium, let's hang out there." but now I actually think that Ben was right. Ben was right about what?

W.: He was right to refuse to play at such a commercial festival: we don't need it and the promoters don't need us. I don't know why they keep asking us. I don't feel like getting on a large stage of 2 meters high for grunge kids on acid who've paid at least 1000 BF to get in and feed the rock-industry. I'm not interested in people/bands/labels who are not D.I.Y. and non-profit but I respect some of them, it's their choice.

Like 'Pyrrhus' I guess? Isn't that a bit inconsequent or easy?

W.: I don't know 'Pyrrhus' (Red.: Serious?! I think Willy wants to avoid a tricky question here...); I've only just heard the name before... "Respect" doesn't mean that I agree with their ways. I've talked to such people before; they know what I think and I know they refuse to think in a non-commercial way. Like the owner of a bar in Liège where we often go; he'd definitely want us to try to get bigger and so - he used to be a manager and is still involved in a big organisation that sets up big concerts and festivals (like Killing Joke recently e.g.). I'm definitely against that but it's not a reason for me to stop talking to him about other things than these scenes or to hate him. I don't want punk to become a ghetto just because we refuse differences. Otherwise you stop to talk to people who're not anarchists, who're not straight or drunks, who're not a 100% like yourself.

We know people who used to play in a big punkrock-band and were in it only for the music. It has nothing to do with our movement but we can cope with them; we often go to their bar and they even gave us the opportunity to book some punk-gigs there: 'The Scalpers' were very famous in Wallony and France. The guy who I was talking about before, was their manager. The bar is called 'Planète Interdite' (Red.: 'Forbidden Planet'). I wasn't so excited to organise gigs there because they're not political at all; they just don't care. At least the non-punk people at 'La Zone' are political and do care of what's going on in our scene too. At 'Planète Interdite' they just let us do things 'cause they know us as mates to hang out with and they know they'll sell a lot of beer as a lot of people show up at a gig.

I wouldn't like to live of the band except maybe when I get thrown out of the dole. It would be a lot less exciting anyway. We already got offers from big labels or labels who were connected with very big ones that wanted to make big deals with us. I thought of writing back some kind of "Fuck off!" but it would've been a waste of the stamps. I should've asked them to send a contract, wipe my ass of with it and return it. Maybe next time... We've always deliberately chosen our labels and are very close to Nabate so it's the best for us. We'll work with him again.

You chose to release your 'The Brain...' lp on Kleister's 'Skuld Releases'. Why did you prefer that to 'Nabate'? I can imagine you're in a position as a band now to demand certain

things; do you? What have you learned from experiences with a label such as 'Sound Pollution'?  
W.: We don't "prefer" 'Skuld' to 'Nabate'. Alain was producing other friends' material and as I said: we'll work with him again. 'Skuld' asked us 4 years before already to release something by Hiatus and we like Kleister very much too, so why not? It's a cool label. Maybe Ben demanded a bit too much concerning his artwork: poor Kleister had to stamp 1800 Hiatus-logos and glue 1800 Hiatus-images on the covers. I had him on the phone about it and he wants to make a black cover for the new pressing. Hmmm... 'Sound Pollution'... I think it was OK, except that the CDs have been on sale for 20 to 25 US\$ in a lot of "official" stores and even at the 'Virgin' mega-store in Paris. Oh well, if people are stupid enough to pay such a price for it... I don't like it anyway, I like to keep it cheap and punk. I'm more ashamed of a CD like 'Old fashioned Shit': I made it myself on tape, when I was drunk; I didn't include any lyrics or other comments, except a stupid drunken one. I thought "There's so many people writing us and begging for our old 7's that are not available anymore so I'll let them put 'em all put together on a CD. I actually think it was a way to encourage consumerism... Sorry! oh well, at least it contains 30 songs and we sold it for 200 BF only...

B.: Alain put out our 'El Sueño...' lp and he was already busy working on projects such as an Unhinged lp, and a Quarantine lp... We felt like it was a good opportunity to let Kleister do it since he'd asked for it since ages. So far we've been happy with the work he's done. It's also in collaboration with 'Profane Existence' who put out a 7" far us before. Yeah, I asked Kleister a favour concerning the artwork: it was quite expensive and a lot of work... What I learned after the 'Sound Pollution' experience is that we shouldn't do things anymore with people we don't know.

Some of you are active in 'Les Ami(e)s de la Place 4', a collective that organises HC/punk-concerts in 'La Zone' in Liège. Is the cooperation with this club satisfying? How do you feel about the fact they're booking rock-acts and working with commercial agencies? Are you still trying to get another place where you're more independent and can do more? Do you go see any of the commercial bands there?

B.: Willy and me and some good friends here in Liège are involved in 'Les Amis de la Place 4' since a few years already now. At first there wasn't any structure to organise punk-gigs so it was quite hard and there was a lot of work to be done. We were about to give up when 'La Zone' opened and we've been working with them since the beginning, even



before the venue was even built. The collaboration has been fine so far and I hope we'll be able to put on a lot more gigs there. We're very lucky to have access to that venue and the fact that they sometimes invite more commercial bands doesn't interfere with us at all. I'm seeing non-punk-gigs there when the doorprice is reasonable. W.: We're quite happy with 'La Zone' indeed. As I said: everyone's different and I want to respect them. They do the bar and get the benefits of it, and we get the venue for free. We pay the bands, food and drinks with the money of the door. It's a shame though that they sometimes refuse us to book a cool punk-band because they already got a bigger rock-band on the bill. But they wanna do that and we depend on them. I've been doin' my civil service there and one of the things I had to do was sell shitty expensive records. But well, I didn't complain much about it... Just a little. They always allowed me to go on tour and to do the Hiatus-mail instead of working in their offices; so that was OK. With the help of some french friends we're hoping to open a squat (Red.: As a matter of fact there is one but it's not sure if it's gonna last) in Liège where we can organise our own activities. I don't think the place will be big enough for gigs but at least we might have our place where we can take our own decisions. We are happy at 'La Zone' 'cause everyone that shows up, leaves smiling. Once, after a gig, the whole bunch has been disco-dancin' until 6 in the morning. It was great!

What about the profits? They go to 'La Zone' or you use them for what?

W.: The profits we sometimes make at the door are kept by the collective. If we get 200 people at a gig that makes about 30000 BF. We give like 4000 to 6000 BF to each band and generally there's 3 bands. The rest is used to pay the bands at a next gig decently, when there's e.g. only 50 people. The rest is used for promotion, food and general expenses.

Is it important for you guys to keep track of what happens with your releases? Do you check up on the retail-prices e.g.? Do you want your records to be sold in commercial stores between products of major labels? You've toured in North-America and sell records there. Is it as possible to control what happens with your products; are you sure that your records are not being sold in shopping-malls e.g.?

W.: Sure it's important but as I've said before some of our stuff has been on sale for high - sometimes very high - prices in some stores and we never wanted that. I guess it's too late, we cannot do anything about this now but at least we learned to only work with close friends now. In Liège I

always put our releases in a big record-store but we know the people who work there and they don't take any money on it: if we ask 200BF for an lp, they will sell it for 200BF. I think that's OK.

Don't you believe we should boycott stores that sell major label stuff?

W.: We only sell our records - sometimes and not more than 5 or 10 copies - in stores in Liège. A lot of young students go into Hiatus and slowly get into to punk.. When I was 15 or 16 I bought my first records in such places too but I had to pay "normal" prices in such stores. These kids will buy punk stuff for 200 or 250 BF instead of giving their money to major labels and so they can discover the alternative and think about it. But it's pity - right - if some of these kids buy a Hiatus-record and a Sex Pistols-CD or something of Machine Head or whatever at the same time at the same place...

I doubt that these kids will ever question things; to them punk is just another commodity...

W.: At least it proves that punk doesn't mean business. Some people wrote me and asked why our material is so cheap. That made me happy. Records and CDs seem to be a lot cheaper in the U.S. Maybe because it's a fuckin' capitalist country... I don't know...

But if material in the U.S. is cheaper, where does the extra money people over here make on records go to then?

W.: Oh, oh... I'm trapped here! I don't know, maybe they live of it...?

B.: I won't pretend that we have absolute control over the prices of our merchandise. I know that some of our records have been sold in expensive shops but you can always get them for cheap through the mail or at gigs.

W.: And from local DIY distributions.

Ben, you became a father this year. How has this affected your life?

B.: It's getting me in and out of bed a lot earlier than I used to. I'm enjoying it a lot though, it's such a mad experience! It takes a lot of my time and I don't want to be away from my girlfriend and my baby for too long time so we're not touring with the band for more than 2 weeks at a time. At least not regularly; it depends on how far we go... But I'm still the same person and I'm gonna keep being into punk, which I still get to learn a lot from. I hope to be able to transmit it to my child some time.

W.: They're a lovely happy family. Mireille and Azil had a kid too in september '96. Who said "No Future"?

A.: My daughter's name is aziatic indian for 'daybreak' cause she was born in the morning; I like names to have a meaning...

Where do you guys see yourselves at the age of 40? And when you're 60?

W.: I'm too scared of cancer to think about it. If I'm still alive - which would be surprising - I will be into punk.

B.: To be honest, I don't know. I'm thinking about it sometimes... I'll probably be more or less the same at 40 but I don't know where I'm gonna be! And at the age of 60... It's really impossible for me to imagine, too scary aswell... Haha!

To me Liège has the appearance of a very industrialised city. Did this give you any inspiration to write songs about the deterioration of our environment? Jonas, why do you prefer to keep living in the Ardennes.



B.: Willy's dad lost a leg in a big oven used to melt metal at the 'Cockerill' factory in Liège. The place one lives and the experiences one has must affect one's life. So in that way it has to be a form of inspiration.  
W.: Yes, that (dis) affects me very much... In July '69, when I was 4 months old, my father got burned alive at the 'Cockerill' factory, where he was working. He lost a leg. My mother got into a psychiatric hospital and I got to live here and there. From the age 9 to 14, I stayed in a boarding-school and only went home in the week-ends. That's where I got into music of AC/DC, Madness and Devo, into politics with Trust (french political metal-band) and into punk with the Sex Pistols, Exploited and the Plasmatics. When I got out at the age of 14, I got into alcohol and various drugs. So I want to say fuck off to all the so-called politically correct, nice and strong people who judge me for my defaults.  
J.: I feel the city exciting and I enjoy to hang out there but after a while I need to get back to the countryside where I'm from. I love nature, I'm working as a gardener. I also get drunk quite often there but the atmosphere is not the same: it's more cool. Actually I was living in my van but I'm living in the squat in Liège since after the summer...

Willy and Azill are also in Unhinged. Does this cause problems for concerts and touring? Any unbelievable tour-stories you want to let us in to?

W.: Azill and Manu actually left Unhinged and we welcomed Ben and Nath.

A.: I wanted to be in a reggae-band since a long time and doing 3 bands would've been too much. Also because of the kid... Unhinged want to tour aswell, so... I'm not into the idea of doing 2 punk-bands anymore. I really dig reggae (Red.: Azill told me he doesn't have the 'reggae-vibes' anymore but will no doubt play music after quitting Hiatus; in the summer of 97 he recorded some tunes on a 4-track and was looking for musicians...)

B.: I replaced Azill in Unhinged in spring '96. We toured together before and when one of the bands was away, there was time for the people left behind to get some time for themselves or for other activities they're into.

W.: An unbelievable tour-story? Well, many people have already heard this but I can tell you that the Hiatus-bastards forgot me in a gas-station in Ohio (USA), after a big festival in June '95. I spent 10 hours all by myself there. I opened an account with my passport and flight-ticket to get beer, junkfood and cigarettes. The others paid for it when they came back to pick me up. I was very happy to see them.

Willy, you told me that "some people in Hiatus don't wanna play the Vort'n Vis anymore". Why is that what is their criticism?

W.: Well, I'm not one of them but I'm not very excited about it anymore. I went there for the Ebola-gig and it was so sad. I paid to get in but our friends from Lille had no money so they stayed outside. About half an hour before the end of the gig one of them asked to get in for half the price but the promoters said "No!". Very sad! They're loosing all their old public and don't realize why. They seem to be wondering why people don't go there anymore... They should open their eyes. When people don't have the money to get in at a gig in Liège we let them in for free. Everybody could come and say "I'm broke; can I get in?" but punks are honest enough to pay if they can; and they do; some even beg before coming. In leper they prefer to say "If you don't have the money, then stay at home.". OK then: bye bye. We got the message.

*Here's a little story that I liked and that I thought was a great metaphor for some things goin' on lately...*

"Maybe the playground will be fun today", he thought. So he went and he saw a bunch of girls in the sandbox. "Wow!", kids to play with, "How great". But the little girls didn't want to play with him and they told him that little boys didn't belong in their sandbox. So he walked away and sat on a rock and wondered what he had done wrong. So he went to the sandbox to ask the girls why they didn't want to play with him. But they yelled and they pushed him away and all they said was "No boys allowed". Again he left and again he sat by himself, until one little girl came up to him and asked him if he could jump rope with her or maybe have some ice-cream and sing songs. And the little boy smiled because the little girl didn't care that he was a boy... She just wanted someone to play with. So they went and played their own games which were oh so much fun. But they started to wonder about the other little girls. So they held each other's hands and went over to the sandbox to see if the girls wanted to play too. But they didn't want to... They didn't like boys. And the little girl wasn't about to leave her friend just because some people didn't like him. So the two of them told the little girls that it made them sad that they couldn't all play together. But some of the girls just yelled and screamed and didn't listen to what they had to say. And the girls that thought "Well maybe some boys are OK" couldn't speak up 'cause the other girls were too loud so now these girls were sad too. The boys that had been playing nearby came to see what was going on. And they too wanted to play and their friends (who were girls) wanted to play. But the sandbox was just too noisy and those girls weren't having much fun. It just seemed like all they were doing was yelling. It seemed kind of silly really. I mean, not all boys are good. Some are, well... quite mean and they hit and they yell and do terrible things to little girls. But some boys... I mean this boy especially, he didn't do that. He just played guitar and sang pretty songs and played with his little sister. It didn't seem fair that he was considered bad. So the little girl - who was now his friend - told the other girls that she liked him and that she didn't care if he was a boy. And she didn't care if he was a girl. She just wanted someone to play with. And the two of them held hands and walked away and played all day long and even after the sun went down...

Deborah Samantha Lippert ('Slave Goddess')



# JUGGLING JUGULARS

Sometime around the end of the 80s, I was contacted by these cool Finns to help with their tour. I can't remember what exactly made me decide to go out and do it but I know I never regretted getting friends with them. Even now when they made some choices I don't agree with, I like having them around: they're just nice, friendly and intelligent blokes... Their powerful brand of melodic HC/punk with great chorusses always rejoices me too. On a hot summer night after a sweaty gig, we decided that we should finally make work of the interview we've been talking about since ages and that we were gonna be as honest as possible... J.J.: are:

Jantsa - bass + vocals / Marko - drums / Peku - guitar + vocals / Tero - guitar

Well, since I started the 'flattering'-part... Why did you, Peku, interview me for Jantsa's zine Toimen Vaihtoehto (T.V.); what attracts you in Tilt!, what do you think are the valid points I make, on what things do you disagree with me? Why do you think featuring in Tilt! might be a positive thing for J.J.?

P.: I interviewed you because I think you have some good ideas and thoughts about this HC/punk-scene. I also thought that introducing your diehard DIY-mentality to the new, younger punk would be a good idea because I can't find too much ideology with these new commercial 'punk'-bands. I was also interested in your opinions considering animal-testing nowadays. What I like in Tilt! is that you're very radical and I believe that radical people are interesting! I also find your writings very intelligent (= food for thought). You make some valid points about commercial punk-bands and -labels. But I don't feel familiar with the enthusiasm (Red.: It's not as if I enjoy that, I'd prefer it if they would support the true punk-ideology.) you attack these people. Criticism is always a good thing but hatred isn't. And yes, the interviews you make are deep enough to make them interesting.

J.: I don't know or maybe even don't care if this interview is a positive thing for J.J. or not... Hell, it might also be negative - who knows - but as I said, it would be challenging to do a critical interview on these issues. I think any interview/discussion about important topics - where individuals are expressing their opinions - is a positive thing for the scene as a whole. We're just another band...

Peku, you wrote me about the "Punks over 30" piece in Tilt! #7: how much you agree with Paul of Seein' Red: What things struck you the most?

P.: I liked his answer to this question about one's personal ideology concerning the HC/punk-scene. He says quite clearly that he's not a dogmatic person whose life is only ideals and still he's fucking revolutionary; I like that! I also agree that all we can do, is try and do our best. Ideology is a fucking important thing to keep up; it's always sad to see old friends turning their idealism into cynicism. Never give up the hope!

Jantsa, you're opening-line for the gig on the SxE-festival at the 'Lint' was a remark about the increasing business-mentality in the HC/punk-scene. Is this an issue for you? Are you confronted with it regularly or did it just strike you at this particular gig? How do you deal with it?

J.: Our opening-song at that gig was 'Consumers' and I said "This is about punk-trends, about punk becoming part of the music-industry". But I said the same thing at most of our gigs in Poland (even if there wasn't so much of that 'trendy-thing' going on but just to make sure). I guess I have to admit that, yeah, I saw more 'trendy US-clothes' than on any other gig on that tour... Like in Finland (where the song was written) sometimes when that kind of 'trendy-looking people' appear - if you can draw conclusions based on outlook? - it's just fun to be a little nasty and wickedly taunt this to make sure that people know there's much more behind punk than just consuming records and merchandise... This, by the way, is the way we deal with it: make songs, write and talk about it at gigs, etc.

Jantsa told me that he interviewed someone of Terveet Kädet in T.V. about their deals with dodgy labels and that he confronted the guy with the fact that he was minimizing the facts. I compare this with the deal J.J. has with Genet recs (or Good Ridance distr. or Pyrrhus recordshop, which is one and the same person). Jantsa failed to see the resemblance. Can you explain the way you see things on this issue? Do you believe



that selling major label material or scam-indie stuff (what happens at Pyrrhus) is tolerable for a so-called HC/punk? Maybe you can look back to the lyrics of your song "War"?...

J.: Alright, here's the basics (compare/minimalize/maximize yourself): (1) Terveet Kädet were on the 'Propaganda' label when in the 80s their records were also licenced and released in Germany by the 'Rock-O-Rama' label, which was later found out to have neo-fascist connections (they released a 'Screwdriver'-record, etc.). T.K.'s vocalist Laja said that he's "ashamed of this past", that "Propaganda dealt with this label and doing so ruined the reputation of Finnish bands"... When T.K.'s records were released on the 'A.A.R.'-label (which has released a record by the nazi-band 'Mistreat' and imported stuff from 'Screwdriver', etc. - at least in '91, if not later), a critical interview was made in 'T.V.' about how he sees this to be different from the 'R-O-R' deal... He wasn't really minimizing the facts 'cause sadly enough he said that he just doesn't care about ideologies anymore (as long as someone releases their records)... (2) Our thing with 'Genet' was that in the summer of '94 we were looking for a label to release our 'For Humanity' on vinyl (they'd just stopped doing vinyl in Finland) and Bruno (Red.: Genet & Pyrrhus-owner.) agreed to do it ('Pyrrhus' didn't exist yet then). The sad thing was that it took 2 years to be released 'cause the 1st pressing in the Czech Republic was lousy and because I think he had just too many releases planned. So I guess we got frustrated of waiting 'cause our next release was published meanwhile by the 'Trujača Fala'-label in Poland: a cassette (including also 'For Humanity')... So when this 12" finally got out on 'Genet' (april '96), I saw that, indeed, he sold e.g. 'Epitaph'- and 'Burning Heart'-stuff. And now I hear about major label material, etc. So what should we've done/should we do? Ok, at least have more contacts, just to get more points of view... Our next vinyl-releases will be on 'Trujača Fala' and 'Campary' recs...

Personally, I'm a bit of a tolerant person I guess. A bit in the same way as Paul (Seein'Red), who said that "HC/punk should be a network of friends but not in a forced way"... So, I personally wouldn't incite people taking violent action against bands/labels that have "gone bigger". What I want to do (and what I think is 100% fucking important), is to concentrate my energy in building and improving this alternative DIY-network... And I don't think it's just sloganeering 'cause for the last 8 years I've been - sometimes on the edge of a burn-out - publishing this 'T.V.'-zine monthly (it's more of a collective effort nowadays); a channel for DIY communication with 1000 subscribers which now really works and we can function totally without mainstream press/rock-magazines/etc. and even without distributors if necessary. But if someone wants to leave the scene to reach the so-called 'wider audience' (read: bigger market), well then they go... I might criticize if it's clear they're selling out for the profit but I want to be careful about it 'cause I don't think bitter people will change their views... Yep, some don't even care but I try to ignore those as much as possible. After all, this 'MTV-punk' thing is just a music-trend (like grunge e.g.) and the backlash/next big thing is round the corner... On the other hand (and I'm not a 100% sure about this), I think this "popularisation of punk" - as long as it's just a couple of bands (and not big labels buying whole indie distros, etc.) - might bring some positive aspects as well (like someone might find the alternative ideals of punk through that kind of bands); although I'm not keeping my hopes too high on this kind of "promoting of punk", as for the most of the people the way it's produced & presented, makes it just entertainment... So we stand behind our lyrics of our song 'War' as we haven't signed a major label, try to improve this DIY network of communication and also at the same time work in organisations like 'Antifa', etc. trying to get the message out in a 'non-musical way' in demonstrations, info-tables, newspaper-articles, etc.

I disagree with that I've written a million times about this... The history of the HC/punk-scene has proven it time and again. When there's a period where the tolerance towards influences of the mainstream (media, agencies, majors, etc.) increases and, ergo, there's lots of trendy followers without an ideology around (your 'popularisation'); the scene establishes nothing more than superficial (read: commercial or beneficiary to the capitalist system - something we should all fight against) successes. The true activists have to spend time, energy and money (sure) to convince the misled people in the scene, to show them what we're really fighting against, instead of being able to use it to fight the real enemy...

J.: Well, that's just my (overly optimistic?) opinion based on personal experience too: I discovered the wonderful world of punk through a major label-band called 'The Sex Pistols' (P.: I confess... 'The Exploited'... J.). I'm just saying it might happen... Like recently I heard someone on the radio requesting a 'Dead Kennedys'-song, which he got interested in through 'Offspring'... I don't know but I hope that's a step towards a better direction for that person...

Anyway I'm not sure but I think about the situation like this... When a major thinks it can make money from certain bands... Eventually some will swallow their cheques but they probably didn't have the true DIY-spirit in the first place... At least here the "major-popularized-punk" and the DIY HC/punk are different scenes: the consumers basically follow the majors' hypes. But if some of them appear at DIY gigs, then fine. For me it's not a burden; as long as we just don't let the majors mess up the core of our scene!

What did you mean, Peku, by saying "The damage is done, he won't publish another record of ours." and "He burned some bridges." referring to the Genet-deal? Does putting out your own records still belong to the possibilities? What if your next vinyl (e.g. on Filip's 'Trujača Fala') ends up in the Pyrrhus-store anyway?

P.: Well, those things were said quite stupidly because he never offered to release our second record. When I write letters I don't think too much about my choice of words. It took Bruno 2 years to put out the 'For Humanity' 12" which includes already songs that were even old when they were recorded and we do like to



get our records out on time! Good things were that he's got good (Red.: ???) distribution, we got enough free records and it is in fact a vinyl-release in these golden days of the CD. What I dislike is the fact that he's distributing that shitty 'Epitaph'- and 'Burning Heart'- (in my eyes this swedish label behaves like some wanna-be 'Epitaph' and tries to make as much money as possible) stuff. But I guess he's got to do that in order to make a living... What makes this whole thing so fucking confusing is the fact that the majority (?) of the punx has nothing against it. It's like, if I should judge him then I should judge many good bands (like 'Ebola' and 'Health Hazard', who thanked them on their albums!) (Red.: Yeah right, those people probably don't know the real facts or - I hope not - don't care and choose the easy way: In any case, if everybody would say no to him, their albums would be distributed by truly DIY people again and the major label-stuff wouldn't get distributed anymore...) or the 'Profane Existence'-people and labels that are really honest and dedicated; just because they deal with him... This sounds absolutely too radical to me. I don't know on what kind of principles he runs his shop? (Red.: Principles? Pure capitalism... He's living of it.) Is it like 'more profits on major label-records and lower or no profits on DIY-stuff'? (This would explain why so many dedicated punx deal with him and it makes sense to me too.) Or does he take 'a percentage on every product'? (This would me seriously question all he does.) After all, it seems like he didn't "burn the bridges" because people in the scene still deal with him. I was wrong! I also heard stories of his debts to different people but as they're just rumours I don't judge him for that. (Red.: Just ask the people of Stonehenge, Ape Recs, La Libre Expression,... why they don't deal with him anymore.) Right now I feel like J.J. is in the no-mans-land between you and Bruno. We like both of you and it feels bad to take side in your fight. Maybe your fight is like "the reformist against the revolutionist" and we try to swim in the middle... Our records are available in some indie recordshops in Finland so basically I don't care if some of our releases end up in the 'Pyrrhus'-shop with a lower coverage than major-label stuff. I mean: fuck, punx have terrific chances to get most of the records straight from the bands so why go to a shop and pay more when they could get the same records cheaper from the bands or from small non-profit distros? I understand that for publishers, who have hundred of records, it must be so much easier to pick up the phone and call some reliable shopkeepers if they're interested. It's the fastest way to get your 'investment' back; but it's everyone's choice, isn't it? (Red.: HC/punk is supposed to be an alternative to the capitalist music-industry, no? These make investments...) If punx would forget those indie recordshops and concentrate on buying products which are made on a grassroots-level, it would eliminate those business-things. We get what we deserve. (Red.: We're just not fighting with the same 'weapons'.) If the grassroot/DIY-mentality was more popular, there wouldn't be a need to offer records to the shops. I understand your criticism Brob - in a way we're now part of the problem and not part of the solution - but so are most of the HC/punk-bands; all bands that have their records in a recordshop! So how many bands are left? (Red.: It's always easier to go with the flow instead of against the current, off course. Who is strong enough to set an example so that others can follow?)

J.: In addition to that, I think there's a slight difference between giving your records for sale to a couple of private-/collective-owned small recordshops (Red.: I've got nothing against collectively-ran, non-profit, workers-owned, cooperative shops as long as they don't sell material from major labels.) who sell DIY-stuff at a reasonable price (+ maybe used books, etc.) but also might (or might not) sell major label-stuff in order to earn a living with it (so perhaps not just from DIY-stuff...) and signing a distribution-deal with a capitalist supermarket-chain (who sells in every shop in every city) that is only interested in making big profits. (Red.: The first's just the introduction to the second: people choosing for the first option just smoothen the path for an increased capitalist interference with the HC/punk-scene!) I feel OK with the fact that most of our records are sold through advertising in 'T.V.' fanzine, DIY-distros an at gigs. But in addition to that, they're also available in that kind of small shops in a couple of the biggest cities for people "still unaware of the scene" and perhaps for lazy punx who're not used to order by mail directly from the publisher. But I think these shops - small and big - would still be around even if every true punk would stop buying from them.

I totally disagree! If all of us support small distro's there's no reason why the 'established' shops would wanna sell DIY stuff cause they wouldn't make profit out of it.

J.: Alright, I have to admit that I don't know for sure about the situation over there but what I meant was that - at least here, in my opinion - these small and (surely) the big record-shops would be around even if all true punx would stop buying from them. That, I think, has already happened for a big part but we just don't have the numbers to boycott them down. You see, there's always those "millions of others" who don't know or don't care about DIY-ethics and will buy that major stuff... (Plus I'm not even sure if there's need to bankrupt the small ones; there's need to create alternatives...) (Red.: Of course: the small non-profit distro's! I realise we can't get the big shops down but we don't need them to distribute our DIY stuff and certainly don't need to let them make profit on it!).

I see as the main factors in this issue - to paraphrase 'So Much Hate' - "It's important to spread the words and the music but we shouldn't lose self-control over how to do it." (i.e. try not to support/depend on the corporate world) but being perfect isn't possible, e.g. the capitalist record-pressing companies. Considering this, we have to come to a compromise and draw the line here: no signing to majors, no commercial record-shops (Red.: Hence not dealing with 'Pyrrhus' or other examples.) or supermarket-chains, limit the distribution of our records through DIY channels and - yep - we give some of them to a few independently owned record-shops who might also sell scam-indie and/or major stuff. (Red.: What's the difference with 'commercial' then Jantasa? Isn't this beating around the bush?) Doing so we still smoothen the path for the capitalists, i.e. fascist, interference or what??? Who knows? I don't but this is



# JUGGLING JUGULARS

POSITIVELY  
FED UP!

where we stand: we can stay in control over what we do, spread the message (even a bit outside the scene) and I don't think we directly support the industry that much. The independent shop-owner gets a percentage... I know this isn't perfect but at least some kind of an alternative (instead of doing business all the way). Of course the situation would be better if in every big city there would be those collective DIY shops so we wouldn't have to depend on these indie shops (cause we sort of like the possibility of our records being available to any interested passerby)... A bit like before, when we were depending on mainstream magazines cause there wasn't any workable alternative...

You are exposing the absurdity of the finnish label that puts out material from fascist bands (Alternative Action recs). I expose the inconsequence of labels like Genet recs that are manipulating people into accepting the capitalist status quo. What is the difference? Fascism and capitalism are twins, no?

P.: I believe that distributing indie records is much more harmless than distributing nazi-bands' propaganda! Capitalism can be at least - in a way - "human"... Come on! Do you still believe in fairy-tales? Well, a capitalist person (who sells indie records)... I don't know if owning a recordshop means manipulating people? If so, then who are those people that can be manipulated so easily? It sounds like an under-estimation of people. If buying a record from a recordshop means acceptance of the capitalist status quo that means that buying any product from any shop is accepting the capitalist ideology. I'm definitely not a capitalist but still I buy food and clothes in shops (like everyone). (Red.: As long as there's no alternative we have to but the intention of the HC/punk-scene, once again, is to be an alternative so we gotta strife for that by all means! We've accomplished some things here, we gotta maintain them.) I know that all areas of life should be done as DIY as possible but when you don't live on the countryside, it's just not a 100% possible. I see capitalism as a threat to the eco-system and fascism as a threat to people's freedom (Red.: And capitalism is not? Come on, Peku...). Maybe they are twins. I don't know, all these -isms are so fucking complicated. Just look at the 2 Koreas: for me 'communist' North-Korea is much more fascist than capitalist South-Korea. And what would you say about your friend's healthfood-shop?

Peku also told me that the agreement you have with Hiljaist Levyt (your finnish label) could also be questioned. Can you tell the readers more about that and how you guys get even with your punk-conscience on that?

P.: 'Hiljaist Levyt' is a small indie label that is ran by one of the oldest punkrockers in Finland: Jukka Junttila. He's a very nice person and it's a pleasure making records for his label. We don't have any kind of 'deal', we just go to the studio and so far he has put these demos out and payed the bills. The only thing that could be questioned, is that his distribution goes through 'Kräklund'-label that has quite "good connections". This means that our records have the potential to be distributed relatively wide nationally, in Finland. In reality we don't sell many records and shops aren't interested in our music - it doesn't sell. But don't get us wrong: not all of our records go through 'Kräklund'; we also sell quite a large percentage of our records by ourselves. This means that every active punk in Finland does have a choice to buy records straight from us. We advertise our records in 'Toinen Vaihtoehto' and we really reach HC/punk-people here; plus sometimes we sell our records at gigs. Like I said, we don't have any deal and if some cool HC-label would like to publish our music, we're always very interested. Just contact us (address below)!





J.: Here's a bit more details about the 'Kräklund'-distribution (I live in the same town and they're in fact my old pals from the 'Treblinka'-days but we have more ideological differences now): (Red.: Treblinka is the band Jantsta used to play for between 85 & 88.): it was set up by the fumpunkband 'Klamydia' and their own 'Kräklund'-label, as they were getting more popular and they didn't wanna use the traditional commercial distribution-companies (who take quite a big cut) so they set up their own distribution-net instead. They established direct contacts to small and bigger recordshops and also at supermarket-chain. Later they also started to distribute stuff from other indie labels and self-publishing bands (plus also 'Epitaph' and



stuff from

'Bad Religion' and their likes...). So they basically send their catalogues to these shops afterwards if they want to order anything, do we get even with our punk-conscience on that some of our records on 'Hiljarset Levyt' distributed through 'Kräklund' and in theory end up in a supermarket (which is not the

we have discussed this and thought that maybe we should try to distribute all of our records ourselves but we came to the conclusion that, for now, - since only some of the small shops take and sell 'em at decent prices - we don't mind 'cause even in the case that we'd distribute them ourselves, we would bring them to exactly the same few smaller shops anyway. In that case the best thing would be to release the records ourselves. So that's not totally out of the question (as you asked before) since there's just this friendly verbal agreement (which we can call off easily if needed): Only most of us are unemployed at the moment...

and call  
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the fact  
are  
could

case since they're not interested)? Yep,

Suomi is not particularly known as Straight Edge-heaven. Are there any SxE-bands there? How do you deal with the phenomenon?

P.: Straight Edge is a great thing for some. Too bad that sometimes it seems/feels like some negative "side-effects" are ruining this healthy phenomenon. I mean, things like macho-dancing, tolerating Hare Krishna, commercialism, sexism,... But I guess these things ruin the whole scene as well. I feel more familiar with "happy medium-punk" (ha!) than with some separated groups. I couldn't be S.E. because I love beer! And to be honest: I can't understand the label 'straight edge'; why not simply 'sober'!?

J.: Perhaps you won't believe it - specially not bands who've played on finnish 'never-seen-so-many-drunk-people'-gigs - but lately there has been quite a lot of Straight Edge- or "almost edge"- (not all members 100% sober) bands popping up in Finland: '50X50', 'Endstand', 'Ryhmä X' ("Group X", emo-core with female finnish vocals), 'No Support', 'Detached', 'Neverland',... The funny thing is that about half of them come from Vaasa (the 25% swedish-speaking city on the west-coast where I live)... So I guess the phenomenon took the ferry (it only takes 4 hours) from the other shore of the gulf where Sweden's biggest SxE-scene (in Umeå, with bands like Refused, Abhinanda, Doughnuts,...) is. But we didn't really have to "deal with it", at least not yet, as it's not really a "problem". 'End In Sight', a swedish finnish-speaking SxE-band (who played for finnish swedish-speaking people here - confusing?; well their parents were finnish but moved to Sweden as "economic refugees" like of thousands



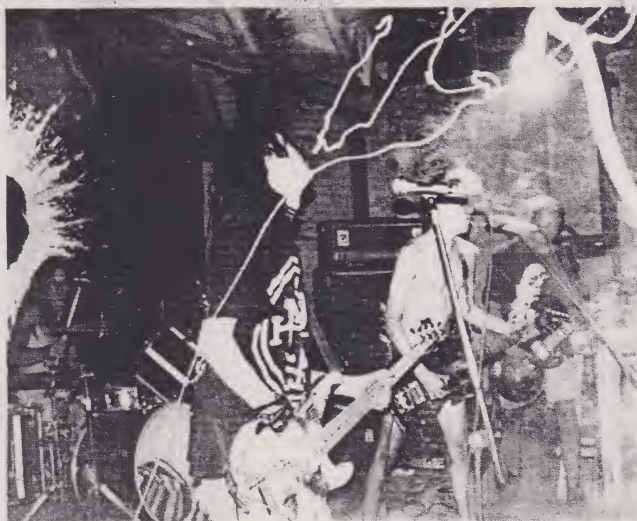


other Finns in the past and somehow all their kids now seem to play in swedish HC-bands!?! des-cnbcd the situation in a finnish (hardline- and "Hare-critical") SxEx-zine ('Jihad'): "It's wonderful that at every gig in Finland there were different kinds of people: punx and every-thing... and also not just boys but there were as much girls; so it's not just some macho-thing. While in Sweden everyone looks just the same at SxEx-gigs..." I think this nice thing might come from the fact that there's so few people in Finland - only 5 million - so we can't afford to sepearate ourselves into different tiny scenes inside the scene. Here in Vaasa e.g. our local Antifa-group really brought everyone even more together so there we're working nicely with these finnish swedish-speaking SxEx-people and they're truly nice and active people, especially the "girlie crew" around bands like 'Neverland' and 'Mess' (well, only 1/5 in 'Mess' is sober but all vegan- so how about "vegan-edge"?).

When you tour, you always have your girl-friends with you. Is this to prevent you from getting homesick or do you consider them as a big support? As far as I can judge there are no or not many women active in the finnish-scene; am I right? Have women in your scene picked up on the Riot Grrrl-thing? Are gender-equality and non-violent-dancing e.g. things that are accepted or discussed?

P.: My girlfriend Virve comes along simply because she loves travelling as much as I do. She doesn't wanna stay at home if there's a possibility to change the routine of daily life. She and Nina (Tero's her boyfriend) have been a big support too! They're taking photos, writing a tour-diary, driving the van (like on our tour in spring of 96- we had to drive 1000 km during the night so it was a big help to have 5 drivers - Marko "didn't have to" drive 'cause we weren't too sure about his driving-skills, eh)... In the finnish scene there's a lot of active girls!! They maybe don't play so much in bands but they do better than that: they're more active in organisations like Antifa, etc. than boys. I think it's much more important than playing in "another punkband".

## JUGGLING JUGULARS



J.: Yep but there's women in bands too! To name a few 100% grrrl-bands: 'Kastratio' (punk with violin), 'Pylly' (= 'bum', all-girl band too), 'Thee Ultra Bimboos' (Ok, they're more of an indie-rockband) and 'Clamour' (they give themselves the nickname "clamour-huorrra", i.e. "clamour-bbitch", the finnish word 'huora' means 'bitch' but they write it with 2 r's so you can write 'bbitch' and perhaps 'huorrra' with 3 r's makes it more clear?... - sort of a finnish not-grrrl?... And bands with 1-3 female members: 'Aurinkokerho', 'Mess', 'Neverland', 'Ryhmä X', 'Olotila', 'Tuomiopäivän Lapset', 'Maniac Miracles', 'Punk Lurex OK' (77-punk on 'Hiljaiset Levyt' who had 2 members of one of the oldest punkbands 'Kollaa Kestää'



but the women, who make the music and lyrics anyway, replaced them with fresh guys),...

I don't think we have such a problems with violent dancing (Finns are quite shy by nature - unless they're drunk that is! - so the dancing isn't too rough and there's room for everyone) and yes, gender-equality, etc. are discussed in fanzines and so on. Porn/erotica and sexism/sexuality e.g. are quite a hot topic right now in mostly anarchist discussion-periodicals and opinions are being expressed in fanzines made by females like 'Esinahka', 'Peräpukama', 'Pönkki', 'Namiskuukeli', 'Hikkapupu', 'Vapauden Huuto' and 'Fiasko' (made by Hilu, who also does a fortnightly 1/2-hour punkshow on one of the national radio-channels) in which there have even been interviews about single-motherhood, giving birth to a child-"stories/reports" (is there a punk-parenthood/baby-boom or what?),... And in the quite good 'Patong'-zine there were inquiries about sex and sexuality with open answers by members of both sexes (a next issue should have an interview about fatherhood with our Marko, who has 2 small children with Sanna). Also in 'T.V.' there has been some discussion; e.g. a quite good interview with 'Fauna' (r.i.p.) with some questions on these topics. I think the main point their vocalist came up with (based on conversations with her boyfriend) was that "Men don't mind if they get a status of a sex-symbol - they even enjoy it." (Why? 'Cause they can always maintain their bodily inviolability - except in relation to other men => homophobia.); "Unlike women, who as a sex-symbol are always in danger of being raped; mistreated, abused and insulted...". There are also a couple of organisations like 'Wimmins Subculture Association' (P.O.Box 107 / 00801 Helsinki; same address as 'Fiasko') and the anarcho-feminist alliance 'Pippi' - like in the tale of the girl with the long stockings (P.O.Box 102 / 00801 Helsinki). Get in touch, sisters...

In many of your lyrics you refer to greedy way people buy into the capitalist ideology, the conveniences of the market-economy, the exploitation of the 3rd and 4th world that goes hand in hand with it. As people exposed to the "Western Disease", how you deal with this in your daily life and do you see this separately from your engagements in the scene?

P.: I'm not sure if I got this question right but like I said earlier: it's almost impossible to avoid a capitalist lifestyle when you live in the city. All I can do is try to avoid the biggest, 'ugliest' multinationals like 'Nestle', 'EMI', 'Shell', 'Coca Cola', etc. Try to avoid using animal-products (which is an ecological necessity). One of the biggest problems here is the increasing amount of auto-/super-/hyper-markets. They kill the small corner-shops and make the use of cars almost unavoidable. I think that the punkscene and punkmusic are a fucking important resource of information and means of communication in these issues. So I don't see my daily life that separate. In fact, our scene's almost the only subculture that even cares about these issues. Of course, things could be done and organised much, much better. For example, to avoid multinationals we could make and distribute everything by ourselves (even without money - that bloody origin of egoism involved). Vegetables could be made available at gigs, if some collective would grow them on a farm somewhere. The same for clothes, furniture,... All these things would mean a big threat to the capitalists. Of course we should already buy our food at markets. Maybe this doesn't create anarchism but at least it's some kind of alternative against large corporations.

There's an increasing presence of fascist groupuscules in Finland as anywhere in Europe since the falling of the Berlin wall. Can you compare the situation in your country with the rest of Europe? Is the situation worse; what's the influence of the fact that Russia is so nearby; and of the fact that there was a substantial collaboration with the nazis during the second worldwar in Suomi?

P.: Russia's influence has been fucking enormous in our history. When Finland lost the war, we had to play by their rules for many years. Politicians had to lick the asses of the Russians leaders. We were actually obliged to defend the USSR if the germans would attack the Russians through Finland. This agreement was made because Finland and Germany were allied back then and there was a strong fascist/anti-communist atmosphere before and during the second World War (afterwards all these fascist movements were abolished and the german nazis got kicked out of Finland - they burned a bit of Lapland as a revenge - thanks to a peace-treaty with the Russians). So you can say that fascists do have a potential here and in fact one of the old fascist movements, called 'IKL', has been reorganising. It's something like the 'National front'. All this has influenced the finnish people very much. There was a lot of hatred towards Russians in the past. Nowadays, it seems to be almost over and the media try to make Yeltsin look like a hero in our eyes, a man who lets Finland move toward the West and maybe NATO. I can't undersand this propaganda for Yeltsin; he's a fucking killer, responsible for the genocide in Tchetchenya!

I remember you had serious questions/remarks when Suomi joined the European Community. I guess you'll agree things haven't gotten any better. Do you think your country will reach the 'Maastricht-norm'? What are the effects of the measurements your government makes on the population? Do you think the unity-currency will make things better?

J.: You're right, things haven't gotten any better. The whole situation has been incoherent from the beginning. Before the poll for the E.C. there wasn't enough information; it wasn't clear whether saying yes to the E.C. membership meant approving the 'Maastricht-norm' for 100% or if things were "to be discussed later on" - anyway, there's seems to be no discussion now and we seem to be smoothly moving towards it. It seems that if it would depend only of the politicians, the E.M.U.-thing was already hidden in the contract and



"people approved it, even if they didn't understand it during the poll"... Some effects have been: some food (meat) became cheaper while other things (vegan food) became more expensive (nice trick, eh?), suddenly a new 22% tax on basically everything appeared (e.g. postage-rates skyrocketed...), it didn't become a lot easier to travel abroad as promised (we still have to carry passports outside Scandinavia) and there were also consequences on agriculture (but I'm not too familiar with that)... What I understand about the currency-unity (i.e. European Monetary Unity) sounds pretty scary to me. According to the 'Maastricht-agreement' article #107 "The European Central Bank System (to whom the national banks should join) doesn't have to take instructions" from basically anyone; not even from the so-called "democratically elected governments" (supposedly representing "the power of the people", ha!), while accomplishing it's assignments"... That means basically that the power-of-money can do almost whatever and the people can't do anything about it because even the E.C.'s political system (decision-making, etc.) is more secretive and more out of the hands of the people than it used to be... The E.M.U. seems to be evolving into a part of the system that is just trying to carry out the take-over of the 'Money Powers' and it's control over the world's economy and politics... (Phew, I think I'll slowly enjoy that one cold beer in the fridge now!).

Juggling Jugulars can be reached at: PL 1 / 65201 Vaasa / Finland.



## CONSUMERS

(JUGGLING JUGULARS)

Be punk on saturday, spike your hair  
To spend your money is why you are here  
Your favourite band in your country's top 10  
You say it's better than those dance-CD's again  
Well if you like the big labels fucking up our scene  
I don't think you understand shit, so let us be  
What is your "alternative", why use that name?  
When spend, spend, spend is the name of the game

Ch.: CONSUMERS - NO MORE!  
CONSUMERS - NO NO NO!

If you whine about selling out, that's really great  
But remember that, when there's money to make  
Opportunist or idealist - it's a question of dedication  
Humankind is fucking great at making explanations  
Producers, consumers - there's a decision to make  
Are we a copy of this system we so 'totally' hate?  
Or are we an alternative, no more cartoon fiction  
A threat to this system that brings destruction?

## HARMLESS BUSINESS?

(JUGGLING JUGULARS)

Is Finland the only country  
Where an ex-soldier can publish records  
Of racist nazi-bands and sell them with  
Hardcore, punk and over-priced ranties

Ch.: A FOR ABSURD  
A FOR ACTION  
R FOR RACIST  
ABSURD ACTION OF RACIST

We don't need more evidence, the smell is our proof  
We know exactly how shit smells when it comes from a  
nazi-rectum

Still so many good bands think it's pointless to whine  
So they keep their contacts 'cause they're doing fine  
But what does it fucking matter how many records you sell  
Wider distribution with fascists? Fuck! Go to hell!  
If punk is only fun, entertainment for some,  
I can say it is much more fun to see nazis run!

So you don't care - What are you waiting for?  
Where's your line - Do you even have it?  
Because if we don't care - We give them acceptance  
And we can forget our dreams - Freedom and Peace

Yeah; never mind the bollocks - Look at the facts!

<< THE JUNK MERCHANT DOESN'T SELL HIS PRODUCT TO THE CONSUMER, HE SELLS THE CONSUMER TO THE PRODUCT. HE DOES NOT IMPROVE AND SIMPLIFY HIS MERCHANDISE, HE DEGRADES AND SIMPLIFIES THE CLIENT. >>

WILLIAM S. BURROUGHS (1959)



**HARDCORE/PUNK IS NOT ABOUT YOUR MONEY, YOUR FALSE EGO OR YOUR SOCALLED "COOL" IDENTITY..... IT'S ABOUT THE ESSENCE OF HUMAN REALITY (IT'S ABOUT YOU)**

XXX Beertje

# MAINSTRIKE

You have this very powerful statement on the insert of your 7". What do you guys understand under the "big business mentality"? What makes a label, distribution, fanzine, agency,... big business? What do you to expose this and to show people what the - quote - "fundamental idea of HC/punk" is? You guys use the word 'commitment' a lot. Commitment to what? What the basis of HC/punk is, seems to differ a lot from one person to another. Where do you draw the line? Isn't someone living of HC/punk crossing the 'point of no return'?

Jeroen: Well, "big business" to me means that the person(s) involved really are only out to make as much money as possible off the 'HC-kids' without the slightest love for the music and the ideas of this underground music-scene. What can you do against it? It's plain simple... You can offer an alternative by doing your own part. This way we can all make a contribution to a healthy HC/punk-scene. The word 'commitment' means to me that I want to stay away from drugs and meat until I die. I don't want to get sucked up in this rotten society but to live my life and make my own conscious decisions.

Johnny: It's okay when someone is living of the HC-scene (Red.: The regular Tilt!-reader will know I disagree...) as long as making money doesn't come on the first place. You have crossed the 'point of no return' when you don't care anymore about the people involved. 'Commitment' means I will stay true to my principles. Two of them - that I'm planning to keep till death - are not drinking alcohol and not eating dead animals.

Pepijn: If someone puts a lot of energy in a label, distribution or fanzine and (s)he can make a living of it, then why not? (Red.: Because it's accepting the business-mentality and denying solidarity.) As long as the person asks 'normal' prices for the stuff (that means not fl.40 (Red.: \$23.) for a CD), it's OK with me. To me commitment means staying true to straight edge and vegetarianism. (Red.: a very narrow definition if you ask me...)

I'm sure you know people, have (ex-)friends that forgot about the original idea behind all this. How do you deal with them? Are you still friends? I can think of a name that fits perfectly to 'On My Side' is about... Maybe you wanna mention the name of the person you think of? Maybe I would show understanding for this person's attitude; I'm sure you would for the person I have in mind. It's easy to condemn people closeby 'cause you know all about them; it's difficult to see what's wrong with someone far away. Do you agree? What attitude should we take?

Jeroen: Hardcore and SxE are things that most people will adopt for a few years and then leave it. I don't care too much if someone does that as long as our friendship stays honest. We're all just persons that have to get along with ourselves and who am I to judge (although I also judge people often). What person were you thinking of Brob??

Johnny: People are always searching so it should come as no surprise when people are no longer on your side but instead are moving on with their lives. As far as I can see it, there are enough dedicated people around to keep our scene alive.

Pepijn: It happened with a 'friend' of mine. He was vegan SxE and ran a distribution. All of a sudden he didn't care anymore and gave it all up (he's still vegetarian). Now he thinks SxE is boring, that it sucks. He didn't have a reason for not being SxE anymore. It was just weakness, I guess. He moved out of my hometown but sometimes I still speak him on the phone; we chat a bit but that's it.





# TIMES STILL HERE

Life is full of competition. There's still too much of that in the HC/punk-scene aswell. What is for you true solidarity? In what way could this be (should this be) expressed in real life? And in the scene? Do you see any political ideology fit to acquire this?

Jeroen: Solidarity is a very good tool to get your opinion across to others, in politics aswell as in HC. That's why people organise themselves in unions and other organisations (for workers, animal rights, children's rights, gays' rights,...). You can't achieve a lot on your own. Lately it has been shown that there's still some solidarity in HC as a lot of people together opposed Victory Recs after they put out stuff from this fucking rightwing band One Life Crew. And they succeeded. Victory took the records from the market. This shows that you can achieve goals when you do things together. As for society: I would say that if you strongly believe in something then try to find organisations that offer you the opportunity to fight together with others for what you believe in.

Johnny: Life is full of competition so of course you can see some of it in our scene. I think a little competition is good; without it people get lazy. It makes you wanna be better than other bands. But we've gotta make sure this scene doesn't turn into one big competition or we'll all turn into greedy bastards.

Pepijn: I think that competition in the scene sucks. Every band is equal. Feeling better than an other band is not what HC/punk is about. You can be on the best label there is but that's not what counts. I think you should help other bands when you can.



How do you feel when you do a gig in front of a bunch of uniformly dressed kids happily moshing and stagediving without caring for others, eagerly consuming heaps of CDs of moronic trend-of-the-month bands, lurking cocacola or lipton-ice-tea, mindlessly littering the place, etc.?

Jeroen: Well, what's wrong with kids that totally enjoy a concert? I really don't see anything wrong if people are really into HC (not only the tunes but also the different ideas that are offered) or if they just come to show their newest T-shirts and buy the latest trendy records. (Red: I'll assume this is meant to be ironic?... ) But I get your point; sometimes I also get the idea some kids see it as the latest fashion. Who cares about them? Most of these kids will leave after 2 years and some will stick around because they found their ways in this little fucked up scene.

Johnny: What some people call 'fun' is what others would call 'violent' so it's not always easy to see what's goin' on. Especially when you're on stage, it's difficult to see what's happening. But I think Mainstrike-gigs are about having fun; violent gigs are for metal-acts. Consuming heaps of CD's is part of the fun for me. (Red: Jeezzzz!?)

Pepijn: I think it's cool when the crowd goes crazy when we play. It doesn't matter what clothes they wear. I don't know what those people do besides outside of a gig but I hope they're interested in other things than just the music, than just singing along songs and keeping up with the latest fashion-trends.





I'm what people would call 'Straight Edge', so are you. You tend to bring this up as an issue but do you feel any resemblance with/sympathy for the current wave of SxE-awareness with the intolerance, pro-life stance, krshna-consciousness, violent slamming, etc. to go with it?

Jeroen: SxE is important to me. It gave me back my self-esteem and the belief I don't have to follow others but that I can set out my own direction. Yes, a lot of kids have a different idea about SxE than I have and I think these things don't have anything to do with SxE. Intolerance = ignorance of close-minded people who mostly only think about themselves. Pro-life = rightwing and very narrow-minded. Krshna has nothing to do with SxE. SxE means that you stand for yourself and not that you obey to some master. Violent slamming = stupid; we should take a stand against it and restore the fun at HC-shows. People who think violence is a part of HC are stupid arseholes. Some told me I'm a sissy, fagot,... because I hate those suckers who're just out for fights. Well, they are close to being anti-gay if they use that word as a swear-word. I only have one thing to say to them: "Fuck off, rightwing bastards!"

Johnny: My vision of Straight Edge doesn't include intolerance, pro-life, krshna or violent slamming. I don't think all these things have anything to do with Straight Edge but if other kids have other opinions about it then who am I to say they're wrong. Of course there should be room for discussions about these subjects because they are related to Straight Edge and HC. (Red.: But they shouldn't!)

You mostly seem to play youthcentres and not-so-DIY clubs. Would you mind playing in a squat in front of 300 drunk smokers? Wouldn't that be a real challenge? Or is this a utopist way of seeing things? You told me you refused to play a big club in Berlin. Where and why was that?

Jeroen: Well, we play everywhere. Just ask us and we'll play for punx and show them what real punkrock-music and -attitude is. Yeah, we didn't play that club because it was connected with MAD and Peter Hoeren and me (who organised the tour) didn't feel for it.

Johnny: I would play everywhere as long as people show interest in what we're doing. I wouldn't like to play places where people are just talking or sitting at the bar. 300 drunk smokers? I'm ready for it!

What do you think when you hear about Epitaph? Lost & Found? Victory? Green Hell? MAD? Equal Vision? Goodwill? Revelation? Ebullition? Crucial Response?

Jeroen: Epitaph; what's that? A movie? Victory?; I don't really trust them because of this One Life Crew-thing. I guess they only want to make money so that's a fucked up attitude. A few of their bands are good, the rest sucks! Lost & Found => seek and destroy. Green Hell: only in it for the money, rip-offs. MAD: I don't have a lot of respect for what they do. Equal Vision...don't know much about them, uninteresting label. Ebullition; their old stuff rules. They put out some lousy stuff for some time but it seems Kent is back on the map with some fine new things. Revelation; once a great label, nowadays they bore the hell out of me. Crucial Response = the best european SxE label and our home-base.

Johnny: I like most of these labels. I own records of all those you mentioned. I want to get rid of my Lost & Found CD's though (except my Side By Side CD (Red.: Is this a joke?)) because that label sucks and I lost all interest for all that Epitaph shit.

Pepijn: Some Epitaph-records are nice. Lost & Found are making money and you can't trust them. Victory - the label isn't as cool as the bands. (Red.: Earth Crisis cool?) Green Hell is too expensive. Equal Vision doesn't have very interesting stuff. Revelation = the greatest label of 88/89 and still has a few good bands. I just like a few bands on the Ebullition-label. Crucial Response is the best european SxE label indeed.

I have to admit that I expected a lot more of their answers. Apparently not everyone had the time or felt like replying to my questions. A pity 'cause especially Big and Jeroen are quite radical on stage and in their writings... A missed chance!





**HC CITY, U.S.A. AH, THE TWENTIETH CENTURY! TECHNOLOGY HAS ADVANCED BEYOND CYB AND DEEP THOUGHTS - WE ARE ALL ASSHOLE** SWE

Since years there's a lot of talking and writing about homophobia, gender-roles, AIDS, etc. in the HC/punk-scene. At least over here, there's not too many people that are "experts" in this. My comrade Patrick has been around quite some time (somewhat on the edge of this scene). He comes and goes but he has a hell of a lot of experience 'in the field' so I thought I'd ask him some questions...

**What organisations/groups concerned gay/lesbian-rights are you active in? You also do voluntary work for (an) AIDS-info/campaign-group(s), no?**

I'm active within the 'Workgroup Bisexuality' and PATS (Red.: also a dutch gay zine), which also covers 'ACT UP' (AIDS Coalition to Unleash Power), 2 anarcho-gay/-lesbian groups. I try to hand out condoms as much as possible plus I spread info and posters on homosexuality, safe sex, etc. I'm also volunteering for 'Payoke' (Red.: a group that defends/helps prostitutes); I'm not so interested in the organisation but I'm interested in the people, being an ex-sex-worker. 'Payoke' actually stinks (Red.: his personal opinion; I'm sure some people would disagree...): it's more like one person deciding what's good for the prostitutes and forces this upon them (e.g. 'tolerance-zones'). Illegal girls get arrested and put on a plane to somewhere but 'Payoke' doesn't try to stop that by all means. There's also no respect for the volunteers at all: when someone goes against the grain or doesn't agree with Payoke's policy, they get fired. They monopolise the social sector. I'm an ex-sex-worker, I was a street-hooker. My parents threw me out and I had no money; I liked sex anyway and I had no problems getting payed for it. My parents had a problem with my bisexuality at that time but we get along fine now. After a few years of in-activity, I felt like getting in touch with (ex-)sex-workers again. This was possible through 'Payoke'. Nowadays I'm thinking about how I can fit sex-work into my life: making a safe-sex-video, photographs on sex and power or demonstrating safe sex on stage or something...

**Can you give us a few examples of mis-conceptions (young) people have about AIDS? When I saw you handing out condoms and femidomes at a concert, I noticed lots of people had questions. What are the most frequent ones; what the most surprising? People think that it is not masculine to use condoms. The sexism in this kind of attitude is being denied. "The woman has the choice to say no if she doesn't want to not (indeed) use a condom.", is a typical male chauvinist reaction. Yes, she has the choice but is it a free choice? The intimidation - vocally or emotionally - is all to easily put aside by these 'openminded people'. Many compare making love without a condom to russian roulette; it excites them somehow. The difference is though that in this case you not only put the gun against your own head. People haven't got too many questions, macho reactions are abundant though... And there's people who refuse the condoms because they're 'monogamous'; a typical reaction of people who're there with their partner. Bullshit, they're 100% safe and using them avoids the physical and mental damage caused by the pill. The latter remains a lot more easily accepted; again more for the man than for the woman.**

**SO KNOWN AS "HUMAN IMMUNODEFICIENCY VIRUS" (H.I.V.), IT CAUSES THE THREATENING DISEASE CALLED AIDS (ACQUIRED IMMUNE DEFICIENCY SYNDROME!)**

**You helped organizing the 'Euro Gay Tour'. Can you tell us a bit what the aim of that was and how you got involved? How did it go and where did it take you?**

The 'International Queer Liberation Tour' was a tour by queers (gays, lesbians, travestites, trans-genders,...) who wish to be clearly visible, don't want to integrate, want to raise a fist against fascism and want to strengthen their international relations. Some did belly-dancing, others read lesbo-poetry; there was a female rockband, a gay techno-terror-act, travesty-acts, info-stands, street-demos (where we handed out condoms, femidomes, dental dams,... with around 30 travestites, punx and gender-fuckers in glitter-suits, with boas or in leather; followed by about 100 policemen and 2 water-cannons).... Most of them were anarcho-gays/-lesbians. I knew some people who helped personally and they wanted 2 dates for Belgium so... It went very well, although belgian gays/-lesbians-organisations almost boycotted the thing: too "anarchic" (most people that participated in the tour were anarcho-gays & anarcho-lesbians)... Anarchists on the other hand didn't feel 'addressed' because of their heterosexism, their deeply hidden heterosexist feelings. They almost experienced it as a threat to see/hear gays/lesbians talk about homophobia; sexism seems to be threatening. Typical reactions. I don't have a problem with it but... I felt strengthened in this hetero-macho-mess of this small group 'openminded people'. It's fun - in the scene where you live, that is very, very hetero and macho - to meet people once in a while that question all that without using too many words, just by being present.

**THE DEADLIEST OF ALL!**

**AND DESTROY!**



IT DO WE

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HEY, YOU GUYS  
ARE IN THE WRONG

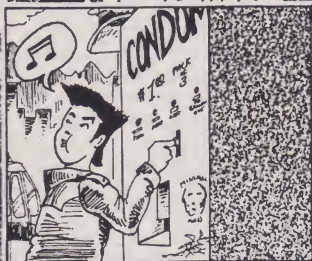
YEAH, BEAT IT  
BEFORE WE GET  
METHU

What do you have to say about statements like "AIDS is a punishment of God.", "AIDS was invented by scientists for biological warfare and now they can't control it anymore." and "Scientists and the pharmacological industries have a conspiracy goin' to keep beneficial drugs away from patients."?

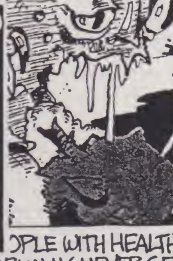
Bullshit! All those hypotheses, all these explanations don't help us to move on now. AIDS is not a punishment, it's a disease, not a crime. People are dying while others are talking. The pharmaceutical companies are commercial businesses; I don't have to explain what dangers are connected to that. Nevertheless it's important to search for the causes or where it comes from; the discussion about this is also important. At this moment however it seems more important to me to talk about safe sex, about helping patients. 3TC (a drug to slow down the AIDS-virus with serious side-effects that is till in the test-phase) now!

You've come out as a bisexual. Some people say it's a trendy thing to do... What do you have to say to them? Was coming out easy? How did your friends and relatives react? What do homosexuals say?

I'm gay; who or what I make love to doesn't matter at all. I'm queer... I call myself "TRYsexual" now. Trends disappear but I keep having bisexual feelings; so what. Trends are dangerous; what happens when the trend passes? Do you think it feels so fantastic to be pointed at by heteros and to be seen as a threat by gays/lesbians. I didn't come out (in the past); everyone who wanted to know, noticed it somehow. I come out when people assume I'm hetero or homo just like that. My parents found it difficult to accept. My brothers and other relatives never spoke about it. Nowadays, one brother always comes along to demos and my father, each time he comes and visit me, joins me and the rest of the people in our house (3 lesbians, 1 bisexual woman and 1 gay man) in the gay-bar. Others never reacted. If people get to know me and really want to get to know me, they quickly see that I'm "like that" or they had already noticed it before.



I'M EMBARRASSED TO MENTION IT...  
BUT WE SHOULD USE CONDOMS.



PEOPLE WITH HEALTH  
IMMUNE SYSTEMS WOULD NORMALLY NEVER GET

I know you're a big fan of Pansy Division; why is that? Doesn't it bother you that they deal with big corporations who might be involved in things you don't agree with? Nobody is politically correct, me neither. 'Pansy Division' makes choices just like you and me. I've been raped by a 'friend', been depressed for months, attempted suicide, went nuts. Their singing about sex and stuff helped me out; something I can't say of those so-called P.C. bands with their threatening macho-poses. Within the scene - where heterosexism is virtually a must - it can help young people 'still in the closet' to act as a 'man'. 'Pansy Division' really liberated me and made me the person I am today. Besides, they're darlings! They do the things they do but don't ask yourself why they're not DIY or what DIY means to them. They help a lot of young people to accept themselves, they help people getting rid of frustrations in a fun way. It's just queer. And it's politics. Go up saying/singing in front of an audience you're gay all the time... Or read a gay magazine on the train/bus or in a pub. You feel people looking at you. Confront them and allow yourself to be confronted with them. That's making a political statement.

SELF BUT YOU CAN STILL GIVE  
THE VIRUS TO SOMEONE ELSE.

In the region where we live it's still considered awkward for men to kiss when they meet, while 100 km away it's normal. What do you think about that? It's nowhere considered normal. 100 km away (Red.: Patrick refers to the Netherlands, I was thinking about France...) somebody of the I.Q.L.T. was stabbed in front of a gay-bar. He (one of the organisers) came out of a gay-bar together with his friend. A small group started calling them names and one of them pulled a knife which they were able to dodge. They were encouraged to leave. They started to walk away but heard someone shout so they ran for it. Frank got the knife in his back. Collapsed lung and all that... Months of laying in bed... He wasn't able to come on the tour (which was against homophobia). Sham tolerance is everywhere; on the streets, in youthcentres, with your friends....



ABOUT SHOWING US HOW

ONE

A lot of self-proclaimed non-homophobic people (also in the HC-scene) are all too ready to confirm their heterosexuality out of fear to be labeled gay ("I've got nothing against gays but I have heterosexual relations."). Would you consider that as a (hidden) form of homophobia? What can be done about that?

It's homophobia; nothing more, nothing less. Give them a rubber and some lubricant! There's not one white person within the liberal scene who'll confirm s/he's white... Well, as long as they realise I'm not heterosexual! Homophobia = oppression = racism. I don't compare racism with feminism or homophobia but I do compare the hate around it, the fear. In the squat where I lived, people blamed me for acting as a fag, gay. Some didn't want to walk on the street with me when I wore a dress, skirt, make-up. But they didn't mind I was "like that". Being confronted with homosexuality is being confronted with ones' self and apparently sometimes that's a teeny-weeny bit too painful. Especially so-called 'lust-liberators' and men with a girlfriend feel the threat. What is lust-liberation if you're so damn hetero-minded? They proved that they're liberated concerning hetero-sex, why don't they work on their homo-sex-liberation? And their girlfriends could well be led to reflect on the male oppression within relations if they'd listen too much to faggots. Gender-roles are questioned from the moment there's a queer person around. Heterosexuals mostly react with fear when their girlfriend is talking to a fag because many fags openly question the whats and whys of relationships. Some people believe you shouldn't interfere in a relation but I do. If I get in between 2 people arguing in a pub, during an action, etc. then why shouldn't I do the same when a man intimidates his wife?

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NOW HOW AM I SUPPOSED

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Why is it - according to you - that people (I guess myself included) who call themselves tolerant are keeping distance of gays by stressing that they're different. Do you believe that there are ideological reasons to do so and if yes, what does this correspond to on a practical level? What does society have to win by maintaining these dominant visions of homo vs. hetero and male vs. female?

Fear for ones' self. Society just wins. Divide an rule. There is a difference, there are even quite a few; between gays/lesbians and heteros, between men and women. And if you don't want to see that difference, you will keep oppressing, building power and feeling more/better. Only if you can see and accept differences, you can learn for yourself that these don't matter. If you don't see them there's a big chance you will believe that everyone thinks, feels, reacts like yourself. That leans towards an unconscious form of feeling superior. But it's just not that simple. You just can't ignore the differences; they've been constantly pushed down your throat through education, media, publicity, neighbours, religion, relatives and friends. You can't ignore years of indoctrination. It's more difficult to react against unconscious oppression in relations, in action-groups, etc. than against a person that attacks you in an aggressive way. The latter happens one moment (although the consequences can last for years) but the first constantly.

STAY SAFE - TAKE CARE - LOVE SAFE - LIVE SEXY

For info & communication: Patrick D. / Geurlinckstraat 8 / 2060 Antwerp / Belgium

THE (AHEM) SALAMI!

<< I think you can be very proud to possibly be the first zine-editor who saved the life of a fellow punk-rocker! Here's the story... I went to visit Sas and Bart of the dutch band 'Anarcrust'. One day Sas had to go to Dordrecht to do stuff for 'Kabaal' and so she took the train. To pass her time, she took along Tilt! #8 to read. Because of the small print, she had to stoop down to read it and at this moment a brick flies through the window, right above her head! There was glass all over her but wasn't hurt otherwise. It's not clear who did this; probably some kids who wanted to try something out. If she wouldn't have had her head down, she would have gotten the brick right in the face!... >>



Since years I have tried to show how capitalism doesn't intend to bring world-wide prosperity, how we need to try and find an alternative. The underground HC/punk-scene is a small niche where people are trying hard (and even have found ways) to establish this to some extent. Of course we're still along way from 'home' (I'm sure you'll find the resemblances with the HC-businesses) but that we have to safekeep what we already have is certain. What follows are some excerpts from an interview with a specialist that prove what I said in the first sentence... I'm publishing this here as a support to the radical part of the HC/punk-scene and to urge them to keep it underground and away from the mainstream. It doesn't mean that I agree with everything or that I defend Petrella all the way...

## "The capitalist system has gone beserk. The competition-virus is getting everything and everyone."

*Riccardo Petrella is an ex-eurocrat and professor at U.C.L. (Catholic University of Louvain). He's the president of the so-called Group of Lissabon, a club of 19 experts from America, Europe and Japan that wants to get rid of the neoliberal competition-ideology. In his books 'Limits to Competition' and 'The Public Interest. Glory to Solidarity' he offers ways to reach a better society on a global scale.*

The american professor Immanuel Wallerstein not only predicts a period of 50 years of unbridled capitalism but also that it will finally go down due to it's own internal contradictions. We can't just sit back and watch though. We have to fight this capitalist society and it's globalised, liberalised, deregulated and privatised market-economy. A small minority of the world-population has access to all material resources and is able to maximalise it's profits unlimited. The struggle won't be easy...

The principles of the capitalist economy are being accepted almost everywhere, even in countries like China and India who could have formed a counterpart. Capitalism is definitely not weakening, on the contrary it's getting stronger. People keep suffering though. 90% of the population of India earns less than \$ 200 per month; food and water are more and more getting a problem. China's economy is booming but the population pays a big price: millions of farmers had to leave their land and are working under 18th century conditions in factories built with foreign capital. In the part of India where people are still working the traditional way, the percentage of poor people is the lowest of the country and the percentage of people who can read and write is highest.

According to the latest UN Development Report poverty has decreased faster in the last 50 years compared to the 500 years before, Infant mortality has decreased 50% and under-nourishment 33%. That's to be expected. Those general figures don't say everything though. Between 1960 and 1995 the wealth produced all over the world has increased from 4000 billion to 23000 billion dollars but the gap between the income of the industrialised countries and that of the developing countries has tripled. The slogan "The rich get richer, the poor get poorer" is - more than ever - still valid. Between 1965 and 1980 the income of 200 million people decreased, between 1980 and 1993 that of 1 billion people. The fortune of the 358 people who own a billion dollars is bigger than the income of the 45% poorest people.

The International Monetary Fund believes there's a way out: "The economies of developing countries that apply the liberal recipe are expanding". Some of those countries are in fact doing better than the industrialised countries but who benefits of this increased prosperity? Not the local population but the foreign banks and foreign shareholders! The german industry e.g. has long stopped creating jobs but are transferring their factories to countries like Hungary, Czech Republic, Ukraine, etc. The local population there benefits somewhat of it but the major profits and advantages go back to the foreign capital. People earn \$ 100 instead of \$ 2 now but they use it to buy cars, fridges, etc. that are sold by the multinationals. Multinationals also only pay low taxes because when these are increased factories close down. As a result of that income from capital increases 5 times faster than income from labour. This is the core of capitalism: the more capital you have, the richer you get.



The world is a no-man's-land of economical markets to be conquered by the strongest competitor. It's win or lose, survival of the fittest. Only profit counts. Humankind is just a means or even worse a production-cost. The power and influence of governments wanes, multinationals have taken command over the economy. This system sucks everything and everyone dry. Workers have to be more flexible and their wages should be reduced to strengthen the factory's competitiveness but then it closes. And another one, etc. The labourers get poorer and shareholders make more profits each time.

The managers of the world-economy don't care about the interests of humankind, they just think about the profits of the shareholders. The market is the new god. Multinationals only produce goods that earn them money. They market many different kinds of mineral water e.g. but they don't care about the water-supply in the Third World. They invest in information-technology but not in housing projects even though 1700 million people don't have a roof over their heads and 1400 million people don't have access to drinkable water. The multinationals don't care about humankind's basic needs, they shamelessly exploit all resources to fulfill the artificially created needs of a small group of spoiled consumers. The capitalists create more and more poverty with their globalised production-methods while making enormous profits.

Why do people accept this system? The mass-media are financially tied to the system. They're hammering at the capitalist ideology of conquest so efficiently that people start to accept this system and even sympathize with it. Take the discussion about the Euro (European currency unit) e.g. For years the media have told us we have to be competitive even though this leads to social disasters. They keep repeating the Euro will only work if the European Central Bank can operate independently. This is very remarkable: we can democratically elect members of the European Parliament but we can't decide over the Central Bank who has the real power. Why do we accept that? Because we're collectively brainwashed!

Contradictory to what the mass-media tell us, the mondial capitalist system isn't that successful. As long as the welfare-state existed, the income-inequality decreased and things went better but the last 20 years the social correction has disappeared and the system ran amok. The countries that still have a policy of solidarity are doing rather well but those where the free market dominates are failing. The social expenses in Great-Britain have decreased. In the USA - even though the economy is growing and unemployment is going down - there's an explosion of inequality and social exclusion. 1% of the american households own 48% of the nation's wealth. Between 1977 and 1992 the productivity of the american worker has increased with 30% but his real income has decreased 13%! In both the US and the UK the average income in 1993 was lower than that in 1959. 22% of people under 18 in the US lives in poverty. Maybe the global capitalist system hasn't been able to destroy the welfare-state everywhere but it does remain their goal. Also in Belgium the employers want to abolish the minimum wage, more flexibility, less taxes on capital and lower social contributions.

Competition is a virus. How can one believe that there's a reasonable solution for the competition between countries where people work 2200 hours per year for \$ 1000 and countries where people work 1600 hours for \$ 3000? The countries with the lowest wages also don't do best. Wages shouldn't be decreased but increased. Why should machines be paid more than humans? Human resources are the most important thing a country possesses.

People who believe privatisation is a way to improve services are wrong. Tariffs and prices go down because companies make people redundant and board out work to sub-contractors. Again workers have to work flexible hours for lower wages. Prices also only go down in a first phase, after a year or so they go up again. Privatisation is a disaster for labourers. This attitude also puts public services under a lot of pressure. The population who want decent healthcare and education are not customers: public services should serve the general population and not the private interest.

Governments believe de-privatisation will make companies go away, unemployment increase, the currency devalue and people become poorer. These are prejudices. No-one will stop a government's de-privatisation. In Montreal tens of thousands of people have demonstrated against the privatisation of the drinkwater-distribution and the government of Quebec gave in. Sweden doesn't wanna take part in the European Monetary Unity. Do you believe all companies will leave Sweden? No way! Governments shouldn't let multinationals hustle them, they're not above the law.

The global market is not capable of creating humane societies. Competition should be replaced by solidarity. A mondial welfare-state should be established and mankind instead of economies should be in the centre...



## no obstacles on this bumpy track

(some thoughts on propaganda)

We were born in a society where interaction is essential. When the socialized 'homo sapiens' turned into 'homo politicus' he was forced to communicate. The media started to interfere and that would be OK if they weren't directed by humans who sometimes display a double-faced behaviour. An attitude which denies the very rules of community-life: dialogue, compromise and tolerance.

The introduction of money (and with it capitalism) has imbalanced the harmony and humanity started to praise new values opposite to the previous ones: selfishness, profits no matter what the consequences are, insufficient dialogue because the media replaced the partner.

TV, radio, newspapers and computers are mainly one-way media that don't allow an unbiased information-stream. They're controlled by third parties who want to buy and that's why they include the elements of propaganda: persuasion, repetition, disfigurement of the facts, creation of artificial needs, etc. All with one purpose: to make people think and act in their favour, and that means profit. The enormous amounts of money they can make are the only reason for the persistence and success of propaganda.

Both economic and political propaganda use similar methods when it comes to publicity. They use and rely on the transfer of emotions. For example: a celebrity (positive) is introducing a new product or idea (neutral), the positive feelings automatically transfer to the product and this creates potential consumers. This person, of course, has to represent a certain authority and a group-feeling ("our man") that enables identification. Political propaganda goes even further as it deliberately causes confusion and leads to imbalanced standpoints. It represents positive, neutral and negative emotions but at the same time emphasizes the positive so that these finally overwhelm. (a)

Besides aiming for an emotional impact also stereotypes (misformed truths and generalisations) are being used as an effective way to cause disagreement and this demands the adjustment of beliefs. (e.g. while defending illogical connections one is unable to explain them and that's why people change their opinion.).

Opinions can also be changed through education but this is done on a different basis: individual solving of problems, concluding and shaping options.

In the table below you can read what the main differences between these both ways of influencing people's minds are. Interesting here is that in practice (in contemporary education-systems) one can recognize many elements of propaganda. The most worrying thing is that these are used on all levels including kindergartens and elementary schools, where children are still very vulnerable and unable to resist pressure. As a result they are molded into "splendid and clearthinking young men and women" (J.D. Salinger). Indoctrinated.

### PROPAGANDA, PUBLICITY, ADVERTISING, EDUCATION, ENLIGHTENMENT

#### INDOCTRINATION, BRAINWASHING

- |   |  |
|---|--|
| * formalizes and unleashes reflexes and habits    | * stimulates the solving of problems         |
| * behaviour is unconscious and automatic          | * behaviour is conscious and independent     |
| * reacting to signals                             | * deciding through knowledge                 |
| * repetition is essential                         | * understanding is essential                 |
| * 'carrot and stick' method                       | * inward rewarding                           |
| * shaping/changing structures ignoring one's will | * shaping/changing them regarding one's will |
| * accepting the offer                             | * choosing between options                   |

The slovenian realist writer Cankar puts it this way: "Jail and forced labour chop the branches of old trees. School is crooking, altering and deforming young trees so that an apple-tree is no longer an apple-tree, it's an against-nature-like goblin." ('My Life', 1914).

The expression 'indoctrination' could characterize most religions as well as political systems. In Christianity the literature that is meant for the public (the believers) is constantly stipulating the accuracy of their prescribed way of thinking (often with completely illogical and even contradictory explanations!). The language used is affected; words like 'good', 'evil', 'sacred', 'holy', 'secret', 'hope', 'sin', 'Redemption', 'glory', etc. come to mind first. These are mostly used in the closing-part-sentences of various texts as a final confirmation of previously stated 'truths'.

This convincing way of doing is a trap. They speak from a defensive point of view without



even being attacked! They prove that even the Church (b) itself doubts about its dogmas and beliefs; that they don't speak for themselves and need apologizing arguments. A clear warning is given to those believers who dare to doubt and question (in the form of a deadly sin). Often the warning is unnecessary as the doubts are a priori prevented by the literature that doesn't allow free interpretation (even though it refers to it) and by books that orientate through repetition, forming reflexes and habits.

To corroborate my words, I'll add a personal experience. I was raised the Christian way, something which probably will never leave me and reflects in my acts. It's an obvious case of brainwashing. I was taught to always pray to God in order to earn his protection; so we prayed every evening before bedtime. I stopped doing this a long time ago except when I'm in trouble. That's when I spontaneously start to pray and only when I stop I become aware of the banality of doing this. A reflex was created, a habit that is almost impossible to eliminate.

I see another example of indoctrination in our slovenian literature written in the era from 1945 (end of worldwar 2) till the late 80s. It breathes the socialist atmosphere (c). I'd have no problem with it (the literature) if it remained objective and impartial but it doesn't. It's enchanting tone is, similar to religious literature, creating habits. That was possible because of the state's intentional isolation from alternative (outside) information-sources and its strict censorship. If I question the writers' motives for such an attitude, I can find 2 main reasons. The first being very honest: the (at that time) new system promised a lot (equality and a better standard of living), so it was natural that people everywhere were praising it. Unfortunately, it proved to be a big mistake. The second reason included conformists and opportunists that had leading positions before but wanted to take a second chance and socialism offered a perfect new beginning. It was all about kneeling for the only allowed party: the 'Communist Party of Yugoslavia'.

If we read this literature today, it has a very recognisable scent of propaganda. Dividing it into the open (direct) and the closed (hidden) type (d) seems pretty useless as both of them are present to such an extent that they mix together. In contemporary texts - at least in those that witness of a good taste (patriotism doesn't count) - the open type is almost unnoticable. It's generally very well replaced by the closed type. Its goals are often unclear and have a greater impact as it's impossible to resist it consciously. From this point of view, contemporary censorship would have a more difficult task if it wanted to be effective; reading between the lines would be obligatory.

Taking things a step further concerning the concealing of true information, is the creation of new truths, half-truths and lies. Sometimes, especially during times of war or crisis, when the mess is at its peak, rumours are started on purpose. If there's no-one to deny them and give the facts instead, then they prevail as truth. Examples of this can be found in the fact that the germans during worldwar 2 had a special service for spreading rumours. For example, months before the actual fall of Prague, they were already triumphantly celebrating their victory. A similar situation occurred in Bosnia where the TV-stations from both sides used the same camera-shots of victims claiming their troops had won.

The most successful method of fighting against such confusion is surely to check all info from as many sources as possible and thus preventing isolation. As with the use of biased statements in the literature, one has to be careful about prejudiced language and generalisations. Another indication for information being false is contradictions. And a very eloquent technique is also trying to find out who would benefit the most from a certain statement. A problem that appears here is the fact that all media receive information from one or two agencies which have almost a monopoly. As a consequence, the same camera-shots, even the same data and statements can be heard on TV or read in newspapers. How can anyone be sure about their credibility?!

An absurd example of this info-consumption by two opponent sides were the draft-posters during worldwar 2. Both the partisans and their 'enemies' used the same drawing of a man pointing his finger at the public in order to warn them. A similar drawing is known also as 'Uncle Sam' in the US. Other, almost stereotypical, pictures are those of a clenched fist and of a wounded man, each used to raise certain emotions.

All along, the question of our role in this circus remains. I personally believe in the possibility of critical judging of everything that is being offered or forced to us. I believe it makes sense to pay attention for what is hidden between one's words and in constant questioning. Asking for reasonable explanations of their motives. Why? Because they're hiding things and when these get uncovered the brutality of sheer truth shows, while the deceivers have to stand in the corner: humbled and waiting for our benevolence. What they earn is pity.



The above is a reprint of an article that appeared in the 1st issue of Tea's zine 'Pssst'. I found it very interesting and intelligent so I asked a few questions and the permission to reprint it; which she kindly agreed to...

(a) I asked Tea to give an example; I thought the situation with Milosevic in post-civil war Serbia was appropriate... I disagree. I don't think he's interested in any ideas except his own so his main worry is to make people believe in his only truth. Similar to Hitler, Stalin or Ceaucescu, he has abused the economic crisis and internal problems (2 parts of ex-Yugoslavia wanted independence and some historical facts, similar to your Flanders-Wallony thing) to gain people's trust and political power by promising them things they wanted to hear, even though they knew these couldn't be realized (and still aren't). Till the demonstrations of early 97 most serbians believed him to be Tito's (Yugoslavia's leader until 1980) follow-up.

Here's an example... A political party that stands for nuclear testing (negative) supports liberal politics (neutral) and is at the same time the only pro-choice party (positive) is looking for supporters. A voter that is pro-choice wants to join the party but that means (s)he has to agree with the party's whole concept, which also includes things (s)he disagrees with (nuclear testing). The party is aware of such doubters so it starts an advertisement-campaign where a wellknown and respected person (actor, scientist, politician, athlete, etc. - positive) is giving arguments for nuclear power and arms. If the ads are good then they'll convince the voter in favour of the party. Still, (s)he is left with mixed feelings and is - because of them - easy to control. Complicated, huh?

(b) Some words are written with a capital letter (Church, God, Redemption, Christianity,...) because they refer to one specific (Catholic) religion. Whereas 'church' can mean any church on earth and 'god' can mean any god. 'Church' and 'God' refer to the one I'm writing about. Believe me, it has nothing to do with my personal relationship towards it and neither should it with yours.

(c) I asked Tea to define that a bit more... I think if you read carefully, you'll notice what 'social atmosphere' means. From the following lines you can find out that it used "an enchanting tone, similar to religious literature"; also that it was subjective, partial, isolated from alternative sources, censored and I even give 2 reasons why it was written. Still if that's not enough... By using the word 'socialist', I mean the form of socialism in which I lived. Then there were only 2 options: you could be for or against the ruling elite. Many rules had to be obeyed but if you conformed to their orders, chances for survival were bigger. So it comes as no surprise that most intellectuals and artists left the country and that the remaining few praised socialism as much as they could. I'd have no problems with that if their literature remained objective...

(d) I asked Tea to describe the differences in short... The words indicate their meaning. The direct type has very obvious goals (e.g. an ad for some party talking about it's members and program). The other type is more complicated because it presents it's message indirectly; by influencing one's feelings, related to their message. The things shown in the ad are usually not even connected (at first sight) with the main idea so it's very hard to be aware of their goals. These are often unclear and have a greater impact as it's impossible to resist them consciously...

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BETTER READ  
THAN DEAD





## REVIEWS

I find myself buying less and less records (or tapes or CD's). Not because I'm not into HC/punk anymore - on the contrary - but because there's less bands who put out their own music and because there's more and more dodgy labels and/or distributions. I don't have too much money to spend on music anyway so I'm checking and double-checking before I actually buy anything. I've received a bunch of things to review over the last 2 years so I feel I have to write something about that. Plus I reviewed pretty much everything I bought. You'll notice I try to write about the music itself and about the lyrics but I also tell you what I think of the bands attitude, their label and distribution (if I know). You'll also notice I sometimes let you in on what the music evokes in me emotionally. It's important to me! So if you can't deal with that: bugger off! The music I listen to is a soundtrack to my life so when I'll re-read some of this I'll be able to remember what happened to me in these past 2 years, in what state of mind I was. That's also why I don't care that not everything reviewed is actual or brandnew. I don't care of being on top of the trend or following the latest hype. I just want to compile here for myself what I've been hearing during this period... The addresses I mentioned, are these of a member of the band (at least when I know one). I don't give prices or addresses of labels because it's not my first goal to print a catalogue for you to buy things. My hope is that you'll get in touch with the person in the band and try to find out what they're all about and then maybe, if you dig 'em, ask if you can purchase a copy or who's distributing it in your neighbourhood. Don't go just buying stuff just because of the music but communicate! Only when something is not available on vinyl, I'll buy or distribute the CD. I'm a freak when it comes to zines. I'm a big fan, I love 'em. Zines - well, a big part of them - and the people behind them, are even more important than music. Unlike other people reviewing zines I don't mention formats and prices. You get contents and addresses and I let you know what I learned from them, how they inspired me, how they made me think about things, etc. Communication is the primary goal. get to know the people, exchange ideas, try to meet them (if possible). There's a whole world of people with likeminded ideas out there. Network! And check out your local mailorder!

### CDs

#### Canada:

'Content with Dying' - **CHOKEHOLD** (S, Coronet Court / Hamilton, Ontario L9A 3J1): This bunch proves that - contrary to popular belief - S.E.-bands don't have to sell out and become money-grabbing arseholes. They got my respect when they quit the tour MAD set up to play in the 'Vort'n Vis' autonomous centre. Their statements and lyrics show that they want to contribute to a real alternative to the music-industry and related business with it's non-ethics! The band exposes capitalism, the media, education, etc. and show what it's really about. Their music underlines their anger and conviction: pounding, midtempo yet very powerful mosh-HC with a firm pinch of metal. The fuzzy guitars could use a harder edge but if you play this loud, you'll feel the vibes. A band that stands out. 'Smothered' - **MALEFACTION** (Travis / 484, River Rd / St. Andrews, Manitoba R1A 3C2): Fiercely metal-core with strong vocals (they seem to be influenced by early Prong, Helmet and Downset). Powerful stuff with a fist in the air! But don't let the high testosterone-level put you off; they're not dumb. Insightful, political lyrics about the scars the system is pulling on us. More than decent.

#### Finland:

'Positively Fed Up!' & 'New Toys' - **JUGGLING JUGULARS** (Jentse / PL 1 / 65201 Vaasa): One of my favourite bands for quite some years now... My friends from the land of the 1000 lakes keep elaborating their music; the etheric sound from their first releases has disappeared totally. There is a definite crusty influence noticeable on 'Positively...' but they have mixed it with a firm dash of melody into their own brand of fast, tuneable crustcore that they keep spicing with reggae-licks and chugga-chugga breaks. There's also still space for their enthralling

chorusses by times. The 14 inspiring songs are also means to let you into their criticisms towards our society (arms' trade, apathy, etc.) and the HC/punkscene (commercialisation, hypocrisy, etc.). Get it! Yep, these guys are very productive. 'New Toys' is once again a blast! And again they do things a bit different compared to their previous release. It's still fast, rough-edged and melodic but when you listen to 'Positively...' and then to this, you'll hear the difference. Somehow the brew tastes different even though the ingredients are the same. More melody again but certainly not at the expense of the energy - on the contrary. Somewhere in the back of my head I come up with companions with Seein'Red ('Do a Favor') & So Much Hate ('Image'). That they can play a decent set of hardcore is beyond doubt now. It's also clear this bunch uses their brains, just read how they cleverly describe the absurdity in our world today. This is brilliant stuff!!!

#### Germany:

'Calivoerdia' - **WEEKLY CAROUSE** (Frank Lukrawka / Grutkamp 6 / 46562 Voerde): Utempo melodic HCpunk with a SoCal-feel that's definitely also influenced by german dinosaur-punk à la Toten Hosen & Der Arzten. Lyrics with a conscience after those about sex and drinking-orgies. The german MoFX?

#### Holland (The Netherlands):

'Quest for the Answers' - **MAINSTRIKE** (P.O.Box 4530 / 6802EK Arnhem): Extremely powerful old-school SxE-HC. All the typical ingredients (singalong chorusses, mosh-parts, etc.) are used but the trick still works. Lyrics on the vulturous system we live in and how to keep a positive outlook (I hope thanking Coca Cola is meant to be sarcastic!?). Another great 'Crucial' product.

'Mind Your Own Fucking Business' comp. (Teenangel Radical Recs / P.O.Box 932 / 9400AX



Assen / Hol): A compilation intended to give an overview of contemporary dutch bands; some play melodic punkrock (Brezhnev, Belfuzz,...), some up-tempo HC (NAOP, Heidercoosjes,...) or a mix (Teen-age Warning, Go Ape,...). I'm not to keen on things like this cause they tend to emphasise on bands with the right contacts and others get forgotten so the image one gets of a scene is not very correct.

#### Ireland:

'Come in We're open' - RAW NOVEMBRE (c.o. Aggressive Recs): This wasn't real easy to review. The music hasn't got much to do with HC/punk and the attitude of the band and label could be described as 'indie', something I get an itch of so why the hell did they contact me? This is the 2nd album of this band: 18 tracks of dark, gloomy new wave/gothic/rock (to give you a clue: Killing Joke comes near); technically OK but it doesn't thrill me much. The vocals enervate me; they make me think of some 70s rocker that I can't pinpoint. I wonder why I still spent time on this. If you're interested here's the address...

'Rock Music' comp. (Aggressive Recs / 4, The Beehives / Ballinderry, Mullingar; Westmeath): A compilation of Irish indie music. Mostly boring, poppy (poopy) stuff except for Goink (punky shit) and Karm A.D. (Sepultura-clones). Junk.

#### Japan:

'Tiraron el Cadaver en Plena Cinta Asfaltica' - CORRUPTED (Corpo Tanimachi / #303 2-5-24 Kawarayamachi Chuo-ku / Osaka 5412): This came to from the land of the rising sun but I have no clue if the band is Japanese (it's recorded over there for sure) as the lyrics and insert seem to be in Spanish. This CD contains 3 winding tracks of slow, grinding deathmetal. I know people who'd pay quite some money for this but it bores me to death! Anyone wants to trade?

#### Singapore:

'Lion City Hardcore - Together at Last' comp. (ReconstruX Recs: Zul / Apt Blk 109 - Tampines St. 11, #02-269 / Singapore 1852): A compilation of 20 tracks by 10 different bands from over there. This could've been cool if not of the extreme business-attitudes and clique-mentality of most bands and the label. The a-political, exclusive posi-crew and harder-than-thou inbreeding makes my stomach turn just like with the 8000- or MM-crews here in Belgium. Music and fashion is totally US-influenced. I see expensive T-shirts, sweaters and caps and hear mostly metal-influenced NY-style HC (nothing really bad but not very original either).

#### Sweden:

'Panichead' - BAD DREAMS ALWAYS (Tommie Pettersson / Hantverkarsvägen 8c / 72748 Fagersta): Fast, energetic and angry hatecore. Power all the way, a band that knows how to mosh it up. "BDA are really wild on stage with headbanging...", it says in their bio. They also claim their releases are self-financed; does that mean they have the brains to not fall in the traps of the music-biz? So there's more in Sweden then the super-commercial Umså-scene? Check 'em out!

#### Switzerland:

'Regazzoni' - FOREHEAD (Thomas Peter / Walden 42 / 5000 Aarau): Strong, self-willed metal-rock with an industrial beat, sturdy bass and sometimes rapping vocals. Flashes of the Red Hot Chili Peppers pop up unconsciously... More than decent. The thought-provoking, by times almost subversive lyrics (AIDS, sexism, speciesism,...) prove these guys are not ashamed to use their brain. Recommended!

#### United States of America:

'Shoot Me up' - STRAWMAN (c.o. Allied Recs): GREAT band playing music that is considered as being somewhat anachronistic: early 80s melodic uptempo punkrock (I still keep hearing Angelic Upstarts in the back of my mind) but - nostalgic that I sometimes am - I like this. If I was female, I think I'd be turned on by Tommy Strange's hoarse vocals. The prevailing emotions are anger and hope. Strawman is a band with clear views on the socio-politics of life today. Ultra-realistic lyrics about street-violence, waged labour, society & crime, syndicalism and foreign labourers. A pity this one only has 5 gems...

## STRAWMAN



### SHOOT ME UP



**BM ACTIVE**

**LONDON WC1N 3XX**

**ENGLAND**



## TAPES

### Belgium:

Untitled - **CARGER MOLOCHI** (Inge & Michael / Dikkebusseweg 572 / 8900 Dikkebus): A pity this band - after too many line-up troubles - has ceased to exist. They were my favourite '8000'-band (half). This got out when Big Mike was doing guitars besides Mr. E and tall Jo did the male half of the vocals. The recordings are decent but one needs to play this loud to capture what they were really like live. Their pagan, back-to-nature crustpunk is an original mix of Antisect, Hiatus, E.N.T. and Antischism. It reflects their sorrow and fury for the loss of the earth's beauty: shredding metal-riffs and slower more epic parts. Strong, heartfelt fe+male vocals. The lyrics entitled 'Magnificent Mother', 'Roots of Life', 'Avoid the Annihilation', etc. speak for themselves. This tape is presented with a nice booklet containing the words, some far-out art by David 'Snuitlap' and poems in Dutch by singer Inge and bassman Danny. They don't make 'em too much like that anymore...



'Oh! No! It's a Rehearsal' - **CHARLIE DON'T SURF** (Kurt De Bont / Scharent 67 / 3150 Haacht): Midtempo melodic punkrock with sneering vocals (the singing hints to the Buzzcocks). Recorded on a 4-track so don't expect anything super-smooth. Hey, this DIY! The sociocritical lyrics are quite understandable. Simple but honest.

'Demonstrate or Demolition' - **COUNTER-ATTACK** (Stef Heeren / Aardbruggenstr. 74 / 3570 Alken): Politico-punk with a distinct 80s feel (the Crass-era). Sounds rather 'snotty' (and I don't mean that pejorative): simple riffs, high-pitched female vocals cut with male anarcho-rants and very little distortion on the guitars. But don't get me wrong: this sounds very sincere and enraged. Lyrics about class-struggle, gender-roles, the juridical system, nationalism and nuclear arms. This seems a band dedicated to DIY and aiming for (a) revolutionary change.

Untitled - **FAMILY OF DOG** (Kortrijksesteenweg 163 / 9800 Deinze): Pretty macho-sounding hate/metal-core with overdone, wanna-sound-hard vocals and guitar-wanking (and not so good either). The kind of stuff that fills most of the CD's on \$Good-Life\$, a label these guys would commit a crime for to get signed. I can't decipher the lyrics but the titles (e.g. 'Private Genocide', 'Pay-Back!') and the big gun on the cover (a teen-kid with a big gun blasting people away), will get you the picture I guess. Live-tracks...boring... Only 4 tracks. Not my scene.

Demo - **HONEY HONEY** (Wendi / Visbedden 2 / 3970 Leopoldsburg): One of the best bands in the Belgian scene at the moment. Emo-core with riffs that are not too complex but ever-so touching and heartfelt female vocals. The kind of music that lets your feelings bubble up from deep down. No lyrics here. The nicest people you can imagine. I can't wait until they put something on vinyl...



Demo - **INTERFEAR** (Guy Temmerman / J.Broeckaertlaan 19 / 9230 Wetteren): Strong and by times quite fierce metalcore based on decent, catchy riffs. Midpaced but still powerful and threatening with sometimes bonechilling dragging parts. Nothing too complicated but quite powerful and well structured. Proper vocals and no stupid lyrics (not included, I was able to read them...). Good (studio) quality.

'Chaosssssssss!' - **KARMA** (Tim Leten / Ed. Arsenstr. 53 / 2640 Mortsel): Karma is a bunch of nice people dedicated to DIY who are not afraid of bringing politics into music. The lyrics witness of a great compassion with nature and humankind. The title of the tape pretty much covers their music: hectic and messy HC/punk. The 'tunes' are simple and carry very highpitched female vocals. Intropective parts alter ferocious outbursts. Just to give you an idea about their influences: they cover Conflict and Lärm. Support!

Untitled - **MAJOR CRIME LEAGUE** (Ludwig De Bock / Coopallaan 23 / 9230 Wetteren): Bold, macho-sounding metal-core that makes me think of a slower and more simple version of Channel Zero. The band is tight but the sound could be a bit more intense: I would've mixed the vocals more upfront and the guitars still a bit louder (and leave the solo out). Not bad but can be improved. No need to act as professionals guys, stay with your feet on the ground...

Untitled - **ODDBALL (?)**: The Kempener wanna-be-metal-gods. They copy the NY-style very well (hints of Dog Eat Dog and also Agnostic Front isn't far away) and sure mosh it up but it's just not real... Energy enough though. In one of the interludias you can hear John Lydon (PIL) sing "Anger is an energy" and that seems to be the motto of the tape. Typical 'chip on your shoulder'-lyrics; if they would indeed live in NY, I think they'd be in a gang. Good music, bad attitude.

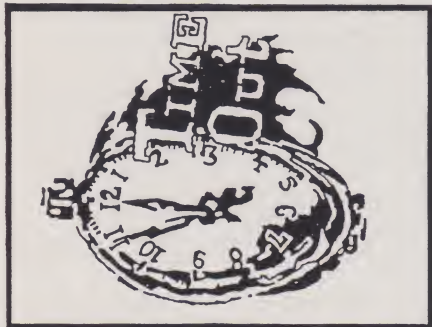
'Slow Defeat' - **RUBBISH HEAP** (Dave Vanderplas / Lange Leemstr. 388 / 2018 Antwerpen): With the addition of a second guitarist, R.H. sound even more powerful compared to their 1st demo. The style



has remained the same - fast, metal-influenced HC - but they're much tighter and more intense. They even added some more melodic bits and the riffs are even more catchy. Personal-type lyrics about hope, depression and despair. The kids have grown up. Let's just hope they don't get caught in the trap of commercialisation...

Untitled - *S.Y.C.* (Kris Delacourt / Van De Wouwerstr. 18 / 2180 Ekeren): Another young band from the Antwerp-area that plays mosh-metal-core. And - damnit - they do it well! Atmospheric intros, excellent drumming that rolls against your chest like a storm over a dike, thundering/threatening guitar-riffs and 2 vocalist screaming desperately (pessimist personal lyrics). These here are live recordings so one has to turn the volume quite a bit up. I saw them live once and they sounded quite tight. No posers!

Untitled - *TACHYON* (Bie / Belegstr. 1 / 2018 Antwerpen): Super-energetic straightforward hardcore alternated with dub/ska-bits (backbeat, trombone and all that). Quite technical but very infectious and danceable. Lyrics tell about their discontent with life. These lads seem to have brains (it says 'Antwerp Antifa Hardcore' on the lyric-sheet e.g.) but it seems like a bit too much 'goodies' have ruined parts of their grey matter 'cause it seems like they wanna make money of the DIY-scene...



Untitled - *TIME OUT* (Dirk Van Alboom / Rietveldstr. 17 / 9080 Lochristi): Melodic HC with an anarcho-punk-feel. Simple riffs but varied enough to keep your attention. Lyrics about life's morality and evolution, violence, barriers in the scene and the religious right. Honest punk.

#### France:

Untitled - *L'INVENTION DE MOREL* (Olivier Lepine 41, av. P.V. Couturier / 94250 Gentilly): Another pawn of the french emo-wave: the dragging guitars, the high-pitched, screaming vocals, the melancholic bass; it's all there. Introspective, personal-political lyrics in french. If you liked Anomie, Ananda, etc.; you'll like this aswell. It's certainly good but it lacks a bit of power, a bit of commitment to me (maybe these recordings that are just a bit flat). The band split up already...

Untitled - *MEKTOUB* (B.P. 120 - St.Ouen L'Aumône / 95316 Cergy-Pontoise Cedex): One thing is certain, this is very original music situated between garage-punk/noise, cold-wave and ambient arab

ethnic-music. It all breathes a mysterious, gloomy atmosphere also because of the nasal murmuring of the vocalist. It's not exactly my cup of tea but if you're into an experiment, try this. Lyrics in arab and french.



'Latcho Drom' - *SARAH* (Erwan Hupel / 6, rue Robin Fouquet / 35200 Roazhon): 2 tracks of dark, dragging metallic (almost industrial) slow-core with raw vocals. The band talks about two things that seem to be important to them: future of the youth (SxE) and living their own Briton culture. difficult to get into...

Untitled - *SEASON* (Sandro Cargnelli / Res. L'Enclos du Manoir - 25, rue du Pont Creon / 14000 Caen): "Another one of those french screaming emo-bands." This sounds a lot more disrespectful than it's intended; actually I like this a lot! Their shredding power-chords almost rip your soul apart. Their sound is rougher than that of Anomie but therefore not less effective. If the vocals (full of angst and despair) leave you untouched you must be inhuman... Songs about how our society deals with love and sex. Very promising!

#### Germany:

'Charles Manson is Not the New Jesus' - *CORNERED RAT* (Matthias Münchsmeyer / Lobenstein 32 / 92366 Hohenfeld): The sound-quality of this tape is not exactly brilliant... In between the feedback I hear brutal hatecore based on biting guitar-riffs and pounding drums. Seems like the right music to vent your aggression. The vocalist barks negative, pessimist lyrics about drugs, sorrow & pain, lack of humane relations, vivisection, etc.

'Keibi on Teoanacatl' - *DSG* (Christian Beck / Siedlungstr.19a / 84524 Neuötting): Fresh, snotty HC/surf/punk based on fuzzy guitars with references to Adrenalin O.D. Sounds like they're on speed (specially the singer) indeed. Interesting because of the variation (nice breaks (ska)), singalong choruses and full of energy and humour (ditto lyrics but not dumb). Makes me feel young again and go wild. 'Quite good' would definitely be an understatement.

'Heilt die Welt mit Krach' - *KNÜPPEL A.D.S.* (Klumpi Blazejczak / Neusserstr. 27 / 40219 Dusseldorf): Fast to superfast, thundering grindcore with male/female vocals. Things start to sound a bit blurry when they switch the clutch to overdrive but the rest is pretty powerful. They don't use a bass but, believe me, you don't hear the difference. My german is not good enough to understand all of the ly-



rics but since I know the 2 singers, I suppose I can say they're political but not weaned from humour.

#### Holland (The Netherlands):

Untitled - **BOYCOT** (Billy / Vondelstr. 308 / 1814MC Alkmaar): 16 tracks of speedy HC/punk (some that appeared on their 'Stupid Bastards' ep). Each one a punch in your face, full of energy. Sometimes they ad a bit of metal or a ska-riff. The bark-biting vocals complete their clog-punk. Razor-sharp!

'Schikking of Zelfbeschikking' - **NO I.D.** (Eva / P.O.Box 41105 / 9701CC Groningen): A benefit for a local 'Refugees Free'-group. This relatively new band plays fast HC with fat riffs. The music reminds of mid-80s bands like BGK sometimes and Italian maestros such as Indigesti. The dual female vocals bring indirect to my mind (but this rocks harder). Very energetic stuff. Some lyrics are in Dutch, others in English and talk about the system that sends back refugees, leads to harddrug-addiction, restrains people in shitty jobs, etc. You also get a booklet with the words and info on the subject. Great band!

Untitled - **TEENAGE WARNING** (Wollegasstr. 38 / 1531TG Wormer): The Wormer-style used to be a standard in the old days so let's check this out... They're opening with a song based on a riff that is a mix of 'Smeels Like Teen Spirit' and that catchy 'Rollerball' (?) - thing by Kim Deal's band. Pretty trendy and far away from the original Wormer-style: fast and uplifting melodic HC that rocks your socks off. No pretensions. Or is this just entertainment? You tell me...

#### Italy:

Split - **BELLI-COSI** (Davide Turi / via Oriani 12 / 10149 Torino) & **SPARKLE** (?): Need a shot of energy? Listen to B.C. A fresh dash of uptempo to fast HC/punk mixed with some rock and ska. All underlined with playful keyboards. It sounds very enjoyable, very danceable. They even play a skacore-version of 'The Ramones' 'Punkrockers'. I detect the humour and wit of a band like D.D.I., only I hear there not as committed to DIY as my friends from Pavia. Lyrics in Italian.

'Allarme: Ferite' - **BRANDELLI D'ODIO** (Raffaele Gallucci / via Lungo Calore 12 / 82100 Benevento): Fast anarcho-punk that sounds like a mix of Infezione and Contropotere. Most of the 16 tracks are live recordings which accounts for the fact that this sounds a bit sloppy sometimes. What definitely comes across though is their anger. The lyrics (anarchist point of view) are in Italian but some of them are translated in the booklet. Apparently a band with lots of fire and sincerity.

'Right to be Italian' - **C.C.M.** (Antonio Cecchi / via Vittorio Veneto 5 / 56100 Pisa): Some history... Cheetah Chrome Motherfuckers were an Italian band that was very popular halfway the 80s. I had the privilege of setting up a show for them in 85 (or was it 86?). They split up in 87. The title of this tape (a compilation of a their 83 demo and last gig in 87) is - in my opinion - not exactly representative of the band's ideas since CCM were certainly not nationalists, on the contrary (they even did a song 'Nation On Fire')... The demo-stuff is uptempo HC,

later their music became rough, frantic HC with tempo-changes and sometimes experimental fringes that was revolutionary for its time. Also Syd's emotional screaming was unusual then. It's good looking back some times...

Untitled - **TOOL SILENCE** (Flavio Facchinetti / via Vespucci 1 / 24100 Bergamo): I wonder what people in 5th rate hardrock- (who think they're Deep Purple or something), 'wanna-be-rockstars' bands think of when they send their promos to a DIY HC/punk-zine. It sounds and looks all very professional (full-colour cover, copyright,...) but the attitude's just not right. The tape starts off with an acoustic song à la Angelo Branduardi and it continues with bombastic metal/rock. The soft (beautiful, I have to admit), female vocals don't fit at all in my opinion. The 'poetic' lyrics just don't make sense. Sorry, this is a farce; isn't it?

'Vortice Cremisi' - **VORTICE CREMISI** (Massimo Di Prenda / via Monte San Michele 3 / 60124 Ancona): The biography says they're "trying to experiment with sounds which follow the path of bands like Kyuss and Soundgarden". What I hear is repetitive yet sometimes intriguing guitar riffs covering a sturdy beat. Dark, introspective feel. Nothing too exhilarating but not bad either. No lyrics. They seem to be proud to be on a label that distributes commercial shit. I don't support...

'Rovina Hardcore Live 1981-1985' comp. (Roberto Lentino / via Mazzini 25 / 27010 Inverno): Roberto did it again; this time he delivers a compilation presenting 44 Italian bands (to give you a some names, there's music of C.C.M., Dedino, Disper-Azione, Indigesti, Impact, Nabat, Negazione, Peggio Punx, Putrid Fever, Wretched, etc. etc.) from the 'golden era' of Italian HC/punk. The live tracks might not always live up to the CD-soundquality some are used to today but it's still good enough to help you remember when you were around at that time or just to learn how it once was.

## 24 REASONS



Why they're starving  
while others gain billions

#### Malaysia:

'Why They're Starving While Others Gain Billions' - **24 REASONS** (Shamir / 533-P, block 2, 14th floor, Sri Pahang Flats / Bukit Bangsar / 59000 Kuala Lumpur): What a relief to notice that in this far-east 'economic tiger' there are still young people that are questioning the capitalist system; just read their lyrics. The music is straightforward HC with a metal edge that rocks. Sometimes this re-



minds me of early Attitude Adjustment: rough but powerful and with some nice hooks. More than just good.

#### Norway:

'Skarn Spage' - *LANUGO* (Fridtjof A. Lindeman/Solvn. 6 / 1533 Moss): Not very accessible this stuff... The band is 2 persons playing the usual instruments which means a rather technical approach. That why it sounds rather industrial (stressed by the 'electronic' noises) and sterile. I wouldn't linger too much on it but I can imagine there's fans of this genre. Lyrics in norwegian. There's a copyright on this tape!!??

#### Poland:

'Cala Anarchia Miesci sie w Uliczniku' - *ALIANS* (Rafal Kasprzak / os. Kosmonautów 1-14 / 61-621 Poznan): Listen to this (or better: go see them live) and smile for a week. This is totally exciting material! Energizing HC with lotsa melody and some nice breaks (mostly ska-tunes). They also play a very original cover of DK's 'Let's Lynch the Landlord'. For the rest I can reprint the review of their previous tape in #8; only the trumpet and accordeon have become a bit more prominent. Political lyrics under a poetic sauce (in polish, english translations could've been a bit better). "Wonderful tape!", I thought but then I noticed this is distributed by Konkurrent and my day was ruined...



#### Portugal:

'Apocalypse' - *INJUSTICED LEAGUE* (Quinta de Santo Antonio, Lote 14A / 2410 Leiria): Grindy punkrock with raw, barking vocals. Imaginative words from an anarchist point of view. Nothing over-exciting but OK.

Advance - *INTERVENZIONE* (Helena Paula / P.O.Box 645 / 3808 Aveiro): This is the new band of Inkisicaõ's Helena & Rui. They're hitting jackpot again: their enraged melodic HC/punk will without doubt thrill a lot of people. Musically they remind me a lot of Subway Arts. The dual female/vocals are also full of conviction. When the vinyl's out, I'll be able to tell you about the lyrics...

'Die For Your Nation' - *STRAIN* (Vale da Fonte, Lote 9 3-Esq. / 2410 Leiria): No not those brushed off touch-me-nots canadian SxE... This is "real" punk-rock from the early 80s. These lads have listened a lot to Chaos UK and GBH (who's 'Alcohol' they co-

pied). There's also an Ohlo Seco-cover. Standard lyrics about the usual topics. Cheaper than a time-machine and as effective.

#### Singapore:

'Measured by the Richter Scale' - *STOMPIN' GROUND* (Smoke / 11, Stamford Rd #02-05 / Capitol Building / Singapore): These lads think they live in N.Y.C. and wanna be the Biohazard of the Far-East. Totally unoriginal, still ferocious hatecore to nod your heads of. I can understand that if you are in this just for the music, you'll like this a lot but I can't take this serious at all. Imagine: they even have a music publishing company to protect their copyright; can you be more sold to the music-industry than that. DIY has a very weird meaning over there... Lyrics? All the clichés are there; why even bother!?

#### Sweden:

'Scream' - *MÖGEL* (Mick Modin / Rogshomsv. 8 / 51532 Viskafors): Uplifting HC/punk-rock in the vein of Bad Religion with a touch of reggae here and there. Musically pretty cool but the fact that they are also imitating the attitudes of their B.R.-daddies irritates me.

#### United Kingdom:

Untitled - *GRIMJACK* (Pete / 1, Langold Villas / Barton-upon-Humber; S.Humberside DN18 6ED / Engl.): Darkish HC/punk à la Amebix (also copied by Bad Influence and more) with a harsh edge. The biting vocals gives it all a bit more of a terrifying feel. Lyrics about the mechanisms that keep the capitalist system going and the effects on human kind. Not bad, not bad at all but it's just doesn't sound convincing enough to me.

'Global Harmonics' - *HELIOTROPE* (a band from Leicester): The atmosphere of this review is set when I see the contact is a management... The music that these 'travellers' (?) play is easy-listening, relaxing reggae with a firm pinch of dub and new-age-ist synths. Cool for a minute or two but if you are not smoking enormous spliffs (like me), this starts to get boring pretty quickly. Lyrically too much cosmic bullshit and new-age crap to take serious.

'Politicians cause It...' - *SLANDER* (c.o Kollusion Recs): Fast and intense HC with a high Discharge-level (ergo the punky thrash sound) and angry scream-shouted vocals. Nothing too original but good. No lyrics.

'Swag' - *SPITHEAD* (18, Addison Rd / Birmingham B14 7EW / Engl.): Ska has never been away really but a band like this makes it more apparent. The Specials, Madness, etc. played cool music but were a business. This lot brings (and hopefully keeps) the punk into ska. Dance but keep aware of the dangers ahead (like the New Economic Order, religion, Big Brother, etc.). Lyrics full of wit about serious matter.

'Casualty Street' - *THE NEWSPEAKERS* (c.o Kollusion Recs): A mellower version of Green Day (a bit more melodic but a lot less rocking). Sounds like a band that jumps the bandwagon now that this is hip (maybe it isn't anymore when you read this). Technically excellent recordings (for an ep actually)



but quite sterile...

'Put Up or Shut Up' - **WARDANCE** (49, Medeswell / Orton Malbourne, Peterborough PE2 5PA / Engl.): Uptempo, pretty catchy HC with a thriving beat and chugging guitars plus an occasional nod towards ska; enough variation to keep it attractive. I read about comparisons with NOFX, Propagandhi, Dag Nasty, etc. and that'll surely please their label (Kolusion) that aims for mainstream distribution. The tape they sent is a promo for the CD (5 tracks!?!). No lyric-sheet.

#### United States of America:

'Human = Garbage' - **DYSTOPIA** (Todd / 20792, Colima / Huntington Beach, Ca 92647): This tape was released in Poland and compiles stuff from their lp's and 7". Their music is pretty renovating and combines the best of HC, experimental rock and metal. The riffs, drumming and arrangements (with weird effects) are very inventive. The growls and screams - done by the drummer and guitarist alternately - ad very well to the gloomy and threatening atmosphere. The sudden outbursts are (specially live) so extreme that the adrenalin give you a rush. Again, the right stuff to exorcise your anger and despair. Atypical for HC but fuckin' brilliant! Drop 'em a line for lyrics...

'Becoming Wheels' - **SIREN** (Brian Zero / P.O.Box 4842 / Santa Rosa, Ca 95402-4842): Politically aware HC/punk from the MRR-scene (singer Brian Zero's a columnist there). Totally uplifting and energetic melodic with inspired vocals. Get a kick out of these 4 great singalong tunes after a hard days work! All this however doesn't mean it's mindless crap; on the contrary. When Brian & Adam were over here, I quickly noticed they didn't have sawdust in their heads. The words to their songs tell about the liberalist mechanisms installed in our capitalist free-market societies where everything and everyone is for sale. Jeez, this is great stuff! 'Wabbit Wax' - **WABBIT SEASON** (P.O.Box 3735 / Wallington, NJ 07057-3735): Uptempo melodic 70s punkrock with sexy female vocals. Quite basic and the excitement wears off pretty fast. Write for a lyric-sheet.

#### International:

'It's Alive' comp. (Benny Hamers / Jagerslaan 18 / 3630 Maasmechelen): It's quite hopegiving that in a commercialised scene like the MM-era where this young lad is living, there's still people into DIY! He gathered tunes of mostly new or less-known bands (mostly belgian): Hud Sabão, Goblin, Out in the Cold, S84, Distrust, Teenage Riot sounded promising. Give them a break!

'Nothing Happens in the Absence of Noise' Comp. (1000+1 Tilt / P.O.Box 31827 / Athens 10035 / Greece): The common denominator on this third '1000+1 Tilt' (don't look at me...) -tape is 'noise'. HC-, industrial-, pop-noise produced by 16 bands who don't want their music to becontrolled by multinationals. Bands from various countries playing different styles; to mention a few: I enjoyed MiaZma (Greece), Barfly (Australia), Religious Overdose (Switzerland), etc. Decent recordings.

'Sisterhood' comp. (Don't Belong / P.O.Box 8035 / 33280 Xixon / Spain): My friend Uge did a great job

compiling songs that talk about women's issues, feminism, patriarchy, gender-roles by various bands that have/had decent things to say about this. There are 28 tracks from older and contemporary bands: Acme, Born Against, Hiatus, Disaffect, Huasipungo, Ripcord, Stack, Subway Arts, etc. The tape is delivered with a beautiful booklet containing the lyrics and the interview with women in the HC-scene (both translated in spanish) - as published in Tilt! #8 - and artwork by John Yates). A must-have!!!



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## 10"s & 12"s

### Belgium:

'Afterbirth' 10" - *BAD INFLUENCE* (Herwin / P.O.Box 590 / 2000 Antwerpen 1): Gloomy, atmospheric pagan-rock (or nature-core, if you like) with psychedelic tendencies, influenced by Amebix, Anti-sect, Neurosis,... The lyrics hide a tormented soul (although you wouldnt expect that from an outgoing person like Herwin): evil, obscene, apocalyptic, insane, endless, cold are adjectives to describe them. The music fits this well. Their music keeps intriguing but what puts me off a bit, is the fact music seems to be left as the most important thing; they forgot about the attitudes...

'The Brain:...' - *HIATUS* (Willy Nollomont / 1, Impasse Carpay / 4000 Liège): This gives me goose-flesh! I taken their brand of crust-core to yet another higher level. Musical technicality, tempo-changes, breaks, intensity, variation; it's got it all. The well-written lyrics prove they're politically and socially aware and that they're NOT a bunch of morons. Great package too. Truly magnificent.

'Win Our Freedom in Fire' - *UNHINGED* (Alain / B.P. 92 / 4000 Liège 1): This gives me goose-flesh! I can't get enough of this band! What power, what torment! When I see & hear them live, I always get the feeling like a piece of barbed wire is strung around my heart and all the pain and misery is being squeezed out. Then I see Alain smilingly strangle his guitar and think of all the good times of the past... Fuck, I must be boring you... Their music is manic emo-crust that is so energetic, you can't but get wild. I don't know how it's done but they produce a bone-chilling sound that sets all sorts of emotions free. The thumping bass and pounding drums (here still Azill's work) enhance this by making your bowels feel as if they gonna burst out of your belly. This record closes up a period where Manu did the vocals: she had to stop because of problems with her vocal-chords; and if you hear her heart-felt, desperate and furious screams you'll know how that comes... The insert tells us there's (french & english) lyrics about mental institutions, apathy, desperation, 'society's violence', etc. This is really one hell of a record...and I just love it! This stuff is of vital importance to me!

### France:

'Masqué' 10" - *ANANDA* (Thomas Guillion / 23, rue de Montchauvet / 78200 Mantes-la-Ville): This is superb emo where beautiful introspective melodies dance around crunch-metal moshparts. Feel part of the cosmos when they envelop you in a tidal-wave of feelings, when they immerse you in the archetypical 'ocean of life': The vocals of Chrystèle & Jean-Yves will comfort, cheer and encourage you. The lyrics are (mostly) in french and talk about the suffering that can be caused in human relationships. This gives me goose-flesh!

Split - *ANOMIE* (Kathleen Simonneau / 81, rue des Chaises / 45140 St. Jean de la Ruelle) & *PEACE OF MIND* (Jobst Eggert / Göttingerstr. 39 / 37120 Bovenden / Germany): This is more than just a split between two bands but a true effort of cooperation: the album also contains a few songs played by members of the 2 bands. Anomie play emo con-

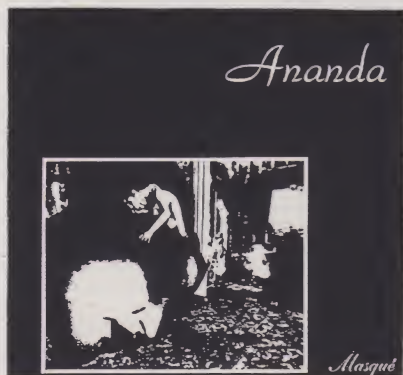
structed on a solid basis of metallic HC covered with sensitive melodies and male/female vocals. Words on the gap between personal well-being and society's goals (there are two psychologists in the band). P.O.M.'s music is tuneful hardcore-punk with convincing vocals. They tell us about the distorted relations (socialisations they're called) in our communities and how only we can change these (communicate). All lyrics in english, french & german. Both bands are dedicated to a radical DIY alternative!

### Germany:

Untitled 10", 'Distorted Wonderland' & 'Anatopia' - *GUTS PIE EARSHOT* (Anneke / c.o. Le Sabot / Breitestr. 76 / 53111 Bonn): Those who read the review of their split in #8 will know how very enthusiastic I was about them. Well that hasn't changed. I saw them a couple of times live and they're just brilliant. These records are capturing very well what they're about: strong sometimes ambient but brilliant selfwilled folky HCpunk. It's certainly not your everyday, run-of-the-mill stuff (luckily). The choice of instruments for one is atypical (with keyboards and cello instead of guitar), the rhythms lead you astray, collide and then emerge beautifully and the melodies (dancel) seem to come from different cultures (sometimes sound oriental - make me think of the 80s Minimal Compact). Anneke's vocal capabilities are superb and capture the variety of emotions in a way that strives for harmony. The lyrics are imaginative poetic and introspective. These people certainly have a vision. This is truly beautiful stuff with a capital B. Just listen to 'Close to Distance' (on the 10") or 'Sonic You' (on the lp). 'Anatopia' is the soundtrack for the film about the village on the occupied Mercedes Benz-testtrack. The music here is mostly instrumental, epic and breathes a feeling of composure, width and tension. Highly innovative!

### Italy:

'Pazzi da Asporto' 10" - *D.D.I.* (Gianpiero Milani / C.P. 63 / 27100 Pavia): This sextet (2 guitarists & 2 bassists) is one of the most playful bunch I've ever met. Their music reflects that: extremely inspiring and super-energetic, fast but melodic HC





with surprising and witty hooks and breaks. The words talk about serious subject (sexism, money-system, ecology, animal-rights, etc.), yet are written with a humorous touch. A band that could move the masses to start a revolution...smilingly! The record was released in cooperative effort of different distributions. D.D.I. = D.I.Y. without any compromises. Get this!

'Nessuno Schema nella Mia Vita!' - **KINA** (via Consolata 5 / 11100 Aosta): I try to remember Kina as a DIY trio my band supported in the 80s but I can't push away the idea of them running BluBus as a business... It's a bit cynical that they want us to relive the past by re-releasing these tracks of '84. Besides, this could use a fresh breeze blowing through it: the fast melodic HC sounds as if it's covered with a few inches of dust. It's only a fraction of what it used to be... Lyrics about being slaves to the system - isn't that what you do now guys? '2 Minuti d'Odio' - **TEMPO ZERO** (Romeo Sandri / via delle Betulle 166 / 11100 Aosta): 2 minutes of hate is what you get in the 1st track. All other songs (upbeat melodic HC) last (unfortunately) longer. This trio is apparently so happy with the riffs and hooks they came up with that they spin 'em out until eternity. The music's not bad but it becomes boring pretty fast. Metaphorical lyrics on human psychology. Doesn't thrill me much.

#### Switzerland:

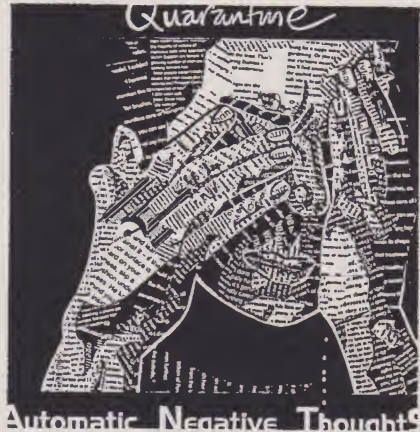
Split - **VIKTOR'S HOFNARREN** (Switzerland) & **YOBBCRUST** (N.Ireland): The swiss' music is fierce crustcore that hints at early Hiatus, Doom and their likes. Fast and angry shredding tunes supporting finger-up-your-nose vocals (fe+male). Political lyrics (against fascists, hardline, cars, alienation, stress, speculation, sexism) in english, french & german. I believe this band is defunct now. The Irish (or should I say british?) make me think of Disaffect and Sedition. Extremely energetic metal-crust interspersed with calmer, beautiful introspective parts. Music that can't but touch you! Again vocalists of both sexes screaming their lungs out. The words (not at all blunt nor slogansque) cleverly reflect their views on our society and how it patronizes the individual. Great! This 'Maximum Voice' product comes with a lyrics-poster and a cartoon. Danke Andre (Postfach 26 / 04251 Leipzig / Germany).

#### United Kingdom:

'Free to be Chained' - **ACTIVE MINDS** (c.o. Loony Tunes / 69, Wykeham St. / Scarborough, N. Yorks. YO12 7SA / Engl.): Brothers Bobs & Seth have travelled a long way in the history of HC. They have developed their tight metalcrust into a somewhat opener melodic style with the metal and crusty bits still present but they don't stick to one style anymore. Some of the 20 tracks are leaning towards thrashmetal but there's also uptempo melodic HC (think of Quarantine), grind and even some techno. What remains the same is their radical D.I.Y. stand. The lyrics are printed in a booklet together with extensive explanations (indeed: the message is most important). They talk about scene-related subjects, animal-rights, religion, drugs, social exclusion, media and much more. Politics is not a dirty word! There's

also a second booklet with info on the various aspects of getting involved in the D.I.Y. underground (publications, bands, tapes & vinyl, distribution, etc.). you certainly get value for your money. One of the most dedicated HC/punk-bands still around. Support!

'Automatic Negative Thoughts' - **QUARANTINE** (7, Nithsdale / Calderwood, East Kilbride, Glasgow G74 3 SG / Scotl.): Brutally refreshing music that provides people with the adequate energy to meet the demands & the pressure life today is putting on them. Great melodic crusty HC with brilliant hooks and catchy riffs. Strawman and Jawbreaker jump to my mind. Female and male vocals, some of which remind me of Leatherface. Lyrically this trio provides insight on the cruel mechanisms in today's society. Wonderful.



'Respect Protect Reconnect' - **SCATHA** (Andy Irvine / 21, Greenholm ave / Clarkston G76 7AJ / Scotl.): When I tell you this a band consisting of former members of Disaffect and Sedition, you'll be able to imagine what kind of stuff you get to hear here. Chugging crust-core with a sense of melody, pretty varied and extremely powerful. The vocals come from deep down the throat but are not as highpitched as Sedition's were. The whole package breathes the celtic mythological atmosphere; there's a booklet with the lyrics (about respecting nature and living in equilibrium with it), pagan symbols and artwork. Great record, if you ask me...





'Strike' - *SCUM OF TOYTOWN* (Jon / Bones Lyon House, St. George's Way / Stevenage, Herts. SG1 1XY / Engl.): Even though I heard their 7" before this band's the revelation of 96 to me. For those yet unaware S.O.T. play ska-dub-core in the league of AOS3, PAIN, Citizen Fish, etc. Crystal-clear guitar-riffs, smooth keyboard-touches and 'sexy' female vocals. It's extremely danceable yet empowering music. This contrasts strongly with the hyper-realistic descriptions of grey, suburban life in Britain. Their song 'Jackboot Crusade' could be the ultimate anthem for the worldwide antifa-movement. Beautiful and heart-warming.



'Squawk' - *WITCHKNOT* (c.o. 'Bradford Music?' / P.O.Box 169 / Bradford BD7 1YS / Engl.): Complex, rhythmic yet danceable earthbeat-punk reminding of Recusant, Dawson,... The colliding and dashing beats keep putting you on the wrong foot but these womyn are still able to drag me along in their whirligig. The violin and cello also give it a folky feel. PARTY! Once you're out of breath, you can sit down and read what these girls have to say about their sisterhood and what bothers and thrills them (all described in cute fairytale-like stories). The lyrics are sung in a clear, strong voice with a touch of melancholy (some vocals remind me a bit of those of Bambix). A band that challenges both our feet and brain.

United States of America:

'Squatters Inc.' - *EL DORKO* (Doug Gaylord / 120, S. San Fernando St. #255 / Burbank, Ca 91502): Decent uptempo punkrock with a raw edge. Not always super-original but still... Political (anti-capitalist) lyrics about various topics. Their opinions on DIY don't necessarily align with mine but I certainly want deny them their place under the punkrock-sun...

'Canciones para Liberar Nuestras Fronteras' - *LOS CRUDOS* (Martin / 2340, W. 24th St. / Chicago, Il 60608): Screamed ultra-speedcore with brutal, wildly screamed vocals full of dedication for the cause. 17 raging tracks filled with anger. A political band to whom activism and community-building are not mere words. They give us their opinions about cultural

identity, homosexuality, the education-system, immigration, etc. The songs are in their motertongue (spanish) but there are translations in english. If HC-punk is not just a fashion to you then support this band!





## Austria:

Split - **KONSTRUKT** (Dietmar Eicher / Allerheiligenplatz 11-37 / 1200 Wien) & **KITO** (50, Clive Rd / Middlesbrough, Cleveland TS5 6BH / Engl., UK): The austrians produce grindy, rough-edged metallic HC with growling vocals; by times it's just chaotic noise. Not my thing at all. The english play mid-paced metal-core based on fat, chunky riffs that stick to your brain. A barking vocalist let's out his anger. OK but not super...

'Das Kann Jeder...' - **STRAHLER 80** (c.o. Sacro Egoismo): My german isn't good enough to understand the lyrics. So I try to enjoy the music: uptempo melodic HC with thrashy riffs and some catchy hooks. Above average but could use a bit more originality. Sacro Egoismo is also one of those 'HC-businesses' now...

## Belgium:

Split - **INSANE YOUTH** (Tim De Baere / Hooimanstr. 122 / 9112 Sinaai) & **BOYCOT** (Billy / Vondelstr. 308 / 1814MC Alkmaar / Hol): I.Y. serve us 3 raging tracks from their 'pre-emo' period: brutal but elaborated metal-edged crustcore (in the vein of Hiatus) with raw vocals. Lyrics about 'progress' of humankind, nuclear testing and alienation. Great stuff! B.'s frantic dis-punk is slapped around your ears at 200 mph. The 2 vocalists spit their anger (about capitalism, trends, apathy, etc.) right in our faces. I think of Nausea's music by times. Definitely not a band to fuck around with!

Split - **KARMA** (Tim Leten / Ed. Arsenstr. 53 / 2640 Morsel) & **DISTRESS** (Billy / Vondelstr. 308 / 1814MC Alkmaar / Hol): K. play upbeat simple anarcho-punk with screamed female vocals. The lyrics talk about rape, war-children & abattoirs. It contrasts nicely with the fierceful discore D. produce (see elsewhere). The record comes in a nice Crass-style foldout cover.

'Between Brackets' - **OUTRAGE** (Nico Peters / Kapelstr. 56 / 2275 Lille): Goes to show how a (literally) Do It Yourself-product (recorded at home on a 4-track portable) can grab you at the throat. The anger and conviction drips off it. At first I thought the guitar sounded too fuzzy but I got to like the sound. It shreds my mind open. So what is it? I'd say slow to midtempo metal-core with screamed vocals. It's not excellent but I hate excellent when it means superficial, cold; and that's definitely not what it is. Lyrics are about veg(eter)ianism and child-abuse. The artwork is sober yet adequate and again DIY strictu sensu. The only thing that puts me off just a little bit is the by times poor english. A band that certainly deserves your support!

'Path of Lies' - **RUBBISH HEAP** (Dave Vanderplas / Lange Leemstr. 388 / 2018 Antwerpen): Super-tight, furious mosh-metal-core with strong vocals. Words contemplating about how to survive and stay true to your ideals. This has a high testosterone-level so I just hope they won't give in to the seductions of the H8000Crew warlords.

## France:

Untitled - **AUTONOMIA INDIGENA** (Audrey Lacroix / 12, rue Gaston Planté / 45100 Orléans): Posthu-

mous release of this hardworking political band. Brutal mix of manic grind and emo. I believe the lyrics are sung in spanish (but translated in french & english); they deal with the beauty-myth, homophobia, nationalism, feminism,...

Untitled - **COEXIST** (c.o. B.P. 290 / 57108

Thionville Cedex): On the cover it says "This record represents far more than just music. Through it another form of social organisation expresses itself; one that refers to an ideology in which the individual does not confine itself to purchasing power terms, just a simple consumer...". In my opinion every band that considers itself HC/punk should aim for this! The music has a distinct anarcho-punk feel to it but you can't put their music under one label. There's pieces that remind of Flux of Pink Indians- & Rudimentary Peni-area, others seem to refer to Antisect and later to Antischism. A constant factor is the thriving beat and the ranting male/female vocals. The vinyl is packaged neatly in a colourful cloth cover and come with a little booklet with lyrics. These are in english and in french and talk about urbanisation, torture in Tibet, etc. Oh yeah, this is out on Ape Recs, a label dedicated to DIY and ran by 2 very nice, caring people who donated me this precious gift...

Untitled - **PEU ETRE** (Gérôme Desmaison / 50, rue Edmond Proust / 79000 Niort): Midpaced, introspective emo-core where cautious metallic riffs try to break up the otherwise atmospheric guitar-playing. While listening to this I got vaguely reminded of Anomie & Blindfold by times. The vocalist screams and sometimes almost weeps (lyrics, in french but translated) about inequality, prejudices and the lack of communication that sprouts from it. Nice...

Untitled - **ÖPSTAND** (Olivier Lacoste / Lagrange / 33550 Capian): First release (on their own label). Wild, ultra-fast grindnoise with references to Lärm, Stack, etc. 10 intense tracks dealing with DIY, prejudice, patriotism, capitalism, police, etc. (some in english, some in french). Explanations in an enclosed leaflet. Politico-core. I luv it!



Split - **ÖPSTAND** (see above) & **SEEN/RED** (Paul & Olav Van Den Berg / Van Randwijcklaan 115c / 3814AH Amersfoort/Hol): Ö. = "noise grinding



violence". Brutal and fast 'Slap-A-Ham'-core with screamed vocals. Opions on TV, work, terrorism, the music-industry and hunting (also explained in a few columns). S.R. is known worldwide. Five new tracks + a Lärm-cover on this one. Lyrics about business in the scene, fascism, imperialism, etc. 'The Other Side' - *UNDONE* (Christophe Mora / 49, rue des Meuniers / 92200 Bagneux): This turns out to be their last release. Even though this makes me sad, the memories stay and I know they'll 'stick to their guns'... The interlacing of frantic (less metallic compared to their lp) power-chords and more sensitive string-plucking again result in something very beautiful and emotional. The total is even more intense than their previous work (I think they've been listening to Impetus Inter & Channel). This is emphasized by the way Sullivan spits out pieces of his heart. He questions his own contributions to society, prejudiced behaviour, ego-centrism and intolerance. The lyrics are translated in french + german and are compiled in a booklet where the band-members have also written about what HC/punk means to them. A going-away present I'll will cherish...

#### Germany:

Untitled - *ABRAXAS VÄKALIEN* (Lokke / Bachgasse 1 / 88709 Meersburg): No, this "anti-superhero-band" doesn't play satanic metal but ragin speed-core (where melody isn't forgotten though) with angry vocals, and that makes me think of Econo-christ more than once. Sometimes Attitude Adjustment pops up. There's also a few more relaxed breaks. These guys sure know how to play. While they are pepping us up, they tell us why and how to fight back against the oppressive system. A band to watch out for!

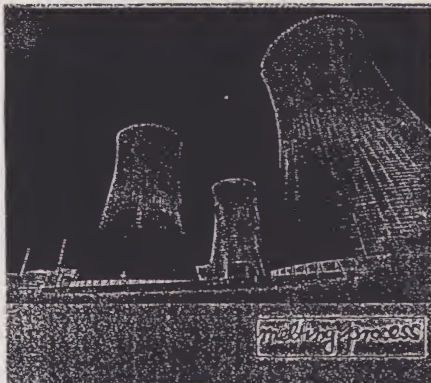
'SevenInch' - *CWILL* (Patrick Schlupp / Breslauerstr. 11 / 78467 Konstanz): This one brings back good memories to me. Their HC-thrash/metal with violin makes me think of FFF (one of my all-time faves). The sound is powerful but the strings also give it a sensitive, melancholic feel. Lyrics about the betrayal of the working class, drugs & ethics. A pity this 7" is on *Sacro Egoismo* because now their words seem so superficial...

Untitled - *KIMUSAWEA* (Alexandra Petrovic / Nidda-gastr. 75 / 60489 Frankfurt): two lengthy tracks of dragging yet very powerful emo-core with a distinct metal edge. The sounds produced could serve a contemporary derwish to conjure evil spirits. It's like I heard this somewhere in a former life, still I can't come up with any names to refer to. Dark, archetypical music with poetic lyrics. Great!

'Das Leben ist Kein Picknick' - *MALVA* (Christian Schneider / Opladenerstr. 106a / 51375 Leverkusen): Sensitive and intimate emo-core constructed from introspective bits alternated with thriving rockery parts and angry outbursts. The vocals resemble those of Finger Print. Musically there's flashes of Policy Of 3 and Ananda popping up in my head. Symbolic, personal lyrics sung with passion. Soothing, liberating, hopegiving and heart-tearing are fitting adjectives to describe the moods. Physically this is bound to give you goose-flesh...

'Tiefschlafleben' - *MELTING PROCESS* (Thorsten Strohmeyer / Breslauerstr. 52 / 78073 Bad Dürkheim): Beautiful, touching yet energetic and empo-

wering emocore with references to Ananda, Malva, Undone and even Impetus Inter or Swing Kids. Desperation and restrained anger are the predominant emotions in the music as well as the words. This stuff fits wonderfully to lots of people's fin-de-siècle feelings. I'm glad I got ahold of this, it's super!



'Bastards can't Dance' - *REVENGE* (Franz / Amburgerwald 50 / 84524 Neuötting): Fast, ferocious (NY)hate-core based on strong power-chords and topped with brutal growling vocals. Get hooked and nod your head! There's explanations of the lyrics who seem to talk about who and what is ruling our lives and the escapes some people are fooled to take. Turn up the volume and feel the extreme...

'Second Try to Burn the System' - *UPSET* (Daniel Müller / Große Diesdorferstr. 64 / 391110 Magdeburg): Frantic metalcore (the outbursts remind a lot of Acme) and screaming guitars (as 1st heard in Born Against) with introspective intermezzis and Gravity-style vocals. Also Impetus Inter is nearby. Quite brutal. Songs (in english & german) about political prisoners, capitalism's divide-and-rule strategy & socialism for privileged. If it's true they wanna start making a living of HC, they can go and fuck off!

#### Greece:

Untitled - *SHIT HITS THE FAN* (P.O.Box 31427 / Athens 10035): What I like best about this is the sentence "This is a D.I.Y. product, not to be sold in...record-shops.". The music - industrial rock with drumcomputer (New Order?) - leaves me cold. The lyrics are rather mystical. Not exactly my thing, I'm afraid.

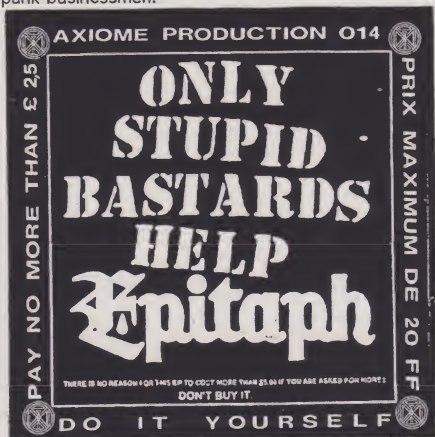
#### Holland (The Netherlands):

'Japan Meets Holland' split - *ABSCONDED* (Patrick ten Wolde / W. van Alcmadestr. 5 / 1784LR Den Helder) & *BEYOND DESCRIPTION* (Hideyuki Okahara / Ceramica 11 #301 / 1-37 Minami-cho 2-chome, Kokubunji-shi Tokyo 185 / Japan): A. produce joyful, upbeat melodic HC that reminds me a lot of early 7 Seconds. Personal lyrics. B.D. take off in fast grindthrash spitting sad slogans. Rough! Holland wins this one for me...

'Only Stupid Bastards Help Epitaph' - *BOYCOT* (Billy / Vondelstr. 308 / 1814MC Alkmaar): Most of the-



se tracks are also on their demo (review elsewhere). Superfast HCpunk with a slight metal edge and biting vocals. The lyrics (capitalism, religion, multi-nationals, commercial punk, homophobia) prove that these dudes have balls (if you didn't know yet after reading the title) and are dedicated to the true DIY alternative! This is a slap in the face of the HC/punk-businessmen.



'Join the Party!' - **BREZHNEV** (O.Z. Voorburgwal 278 / 1012GL Amsterdam): Energetic straight-forward yet tuneful early 80s HC. I can imagine myself being 17 (or even older) and dancing enthusiastically to this kind of stuff but nowadays I'm wondering "Is their attitude as punk as their music?". There's no lyric-sheet and no other indications so I can't tell; having a record out on W.R.F. doesn't say everything...

'Dirt World' - **BULLSHIT PROPAGANDA** (Bow / Parnassialaan 183 / 3222VW Hellevoetsluis): Fast grindy crustcore (not unlike older Hiatus) with low, growling vocals shouting no-nonsense political lyrics (proving of a healthy aversion of authorities and control). Live they reminded be a bit of Lärm but on these recordings the power got a bit lost (4-track). Still good effort and don't forget to go see 'em live!

Untitled - **DISTRESS** (Billy / Vondelstr. 308 / 1814MC Alkmaar): This sounds like so many disbands (noisy and metallic) but they're fuckin' good at it. They make me think of older Hiatus-stuff by times. Lyrics on power and war. Fast and pissed. 'Times Still Here' - **MAINSTRIKE** (P.O.Box 4530 / 6802EK Arnhem): A little slab filled with tons of fuckin' energy. Power-riffs right from the start till the last 8th track: raging, straightforward old-school Sx-E-HC with the obligatory singalongs. Smart songs about the typical Sx-E topics. Makes me feel a twen again.

'Conquered' - **ONE DAY CLOSER** (Pepijn Oostenbrink / Oranjest. 8 / 7902CB Hoogeveen): Neat product on Beertje's 'Straight Edge Coalition' (goodlooking graphics and clear red vinyl). It's almost a Mainstrike-release when you know that Big and Pepijn also play in this mind. The music here is something else though: more metal, less straight-

forward. New-school, if you like... Lyrics stressing the power of the individual.

'Trefwood Punk' & 'Marinus' - **SEEN'RED** (Paul & Olav Van Den Berg / Van Randwijcklaan 115c / 3814AH Amersfoort): My 'bros' are so productive that you have to have been in a coma for some years if you still haven't heard of them. And they just keep going! Their (unregis)tr'd trademark is fast and powerful HC/punk with enraged vocals. People tell me they're music goes more and more into the direction of their old band Lärm again. So what!? The songs tend to get shorter, yes but the guitars stay tuned now. Their politics remain: Punk is resistance! The lyrics are short sharp shocks that wanna make the system shake, battle-songs for the revolution. Those on 'Trefwood Punk' (catchword punk) are in dutch because they deal with how the dutch political establishment and society reacts on the imposing of the 'Maastricht Norm'. Write for translations.

'Backbone' split - **SEEN'RED** (address above) & **STACK** (Bernd Bohrmann/ Inisstr. 19 / 67067 Ludwigshafen / Ger): Another 5 raging tracks by the men in red. Jeez, these guys spit their fuckin' guts out! No compromise is the message (slogans against such mindfuckers as capitalists, krshna, police,...). Stack produces a wall of manic ultra-noise larded with fat metal-riffs and topped with screamed, screeching vocals. Beware, this will brutally shake up the fragile balances in your body. Bernd's lyrics (german & english) deal with dissociating ones' self from the so-called civilized society. "Anger is an energy."

#### Iceland:

'Edru og Elskadir' - **ÖRKUML** (Magnus Oskar Hafsteinsson / Haaleitisbraut 30 / 108 Reykjavik): Uptempo punkrock with a cold, experimental feel and male (barking) & female (screaming) vocals. Even though this has a sturdy beat, it doesn't excite me too much. Lyrics in Björk-language (?).

#### Italy:

'Il Disco dell'Anno' - **BELLI-COSI** (Davide Turi / via Oriani 12 / 10149 Torino): Some of the songs are on their demo (reviewed elsewhere), others are newer. Playful, energetic HC in the vein of D.D.I. but with keyboards and male/female vocals. Fun! The italian lyrics are not translated.

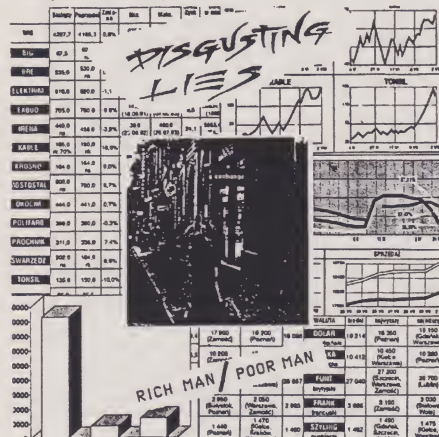
'Un Giorno Ciapaa giu del Ladru...' - **ETERNIT** (Claudio Canciani / via Mazzini 15 / 22050 Colico): Uplifting melodic HC/punkrock with clear female vocals. A few ska intermezzi make it sound even more high-spirited. Italian and english lyrics (some personal, some political; some serious, some humorous). This piece of plastic makes me want to know them better...

#### Lithuania:

Untitled - **MARICHUANA** (Kastytis Samickas / P.O.Box 1864 / 2043 Vilnius): Mid- to uptempo melodic HC/punk with shredding guitars. The sometimes delirious guitar-licks and -soli give it an exotic (arab) feel. Technically quite good but still there's something lacking; I just can tell what... Lyrics in their mothertongue.



'Rich Man/Poor Man' - *DISGUSTING LIES* (P.O.Box 119 / 90980 Lódz ): These guys live in the home town of HomoMilitia's so you can guess where they got the mustard. They have also been listening to Hiatius... Midtempo to fast metal-crust with 2 growing vocalists. Lyrics about the forces that alienate us from ourselves and our world: employers, bureaucrats, nationalists, capitalists,... Cranking it up loud gives it more power.



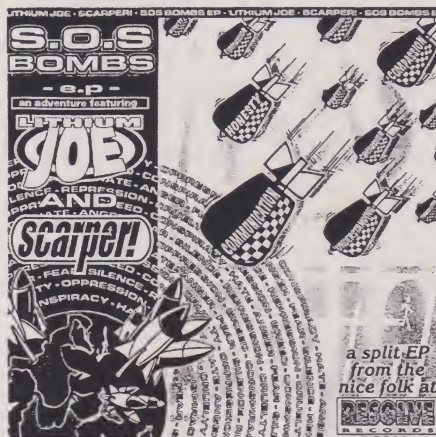
Untitled - *ODPISANI* (Cankarjeva 9 / 69240 Ljubomer): Fast and ferocious HC that storms over you like a hurricane. There's only a few moments to take a breath when they slow down for a very short break (mosh-metal or something more moody). Technically very good but it's over with a bit too fast to leave a big impression. The vocals could use a bit more power to catch up with the music. The words (some in english, some in slovenian) are cynical but realistic impressions about how we live and are being controlled. This review is not meant to be negative. I like the cover where their names finalize a long list of philosophers and revolutionaries... Cool!

Untitled - *STRANGIS GUAJES* (Uge / Apdo 8035 / 33280 Gijón): Angry, straightforward late 80s HC with a hén and there a metal-break. Sounds like early N.O.F. by times. Convincing vocalist that urges to shout along. The lyrics are sung in their own language but are translated: cooperation, self-determination and anti-authoritarianism are the keywords. A model-example of a political HC-band. A pity they didn't last longer...

'I'm Not a Tourist...I Live Here' - *ACTIVE MINDS*  
(c.o. Loony Tunes / 69, Wykeham St. / Scarborough, N. Yorks. YO12 7SA / Engl.): Similar to their new 12" (see review elsewhere), A.M. mix different styles. There's blasting grind-core, uptempo melodic HC but this slab opens with my favourite song:

an atmospheric opus carried by melancholic keyboards that reminds me of Indian Dream. This record is a combined effort of three labels (their own Loony Tunes, the french React & the spanish Don't Belong), that's why the songs are in 3 languages. Again the lads explain what they are all about: sell-out bands, dumb lyrics, alcohol as an alibi, landmines, environmental disasters and local politics. This has what it takes to be a real DIY record.

'S.O.S. Bombs' split - *LITHIUM JOE* (P.O.Box 506 / Hull HU1 1YX/ Engl.) & *SCARPER* (P.O.Box 43 / Hull HU1 1AA / Engl.): L.J. (combo of label-man Paul) make me think of Descendents: uptempo, poppy teeny-bopper HC. Bright music, clear singing. Intelligent lyrics (independence and honesty + trust). Nice! Scarper (Russell Remain's band) play uplifting, happy melodic HC with a touch of ska (trumpets). Words are a bit trivial. Both bands seem to believe in the importance of independent music... Cool record in a neat package.



'Special Child' *THE PHANTOM PREGNANCIES* (P.O.Box 357 / London SE19 1AD / Engl.): This is horrible noise by a totally disharmonic punky 'orchestra': 1st grade rock'n'roll riffs and squeaky vocals. I don't know what they wanna prove with all this? lyrics are full of nonsense too. Maybe they just want to be able to tell their offspring they recorded music at least once in their lifetime. The kind of record that needs clear, yellow vinyl to raise



the impression of attractivity... A waste of time and energy.

Split - *RECUSANT & HEADACHE* (contact both bands through Flat Earth): The latter are freaks! Live as well on vinyl: barely controlled romping weirdo-core with unpredictable tempo-changes and jazzy bits. Recusant play a squeaky, chaotic hotch-potch of noise, folk, lullabys where rhythms collide (The Ex, Dawson) with the female vocals like the tide with a heaving boat. Catches you on the wrong foot constantly. As squatting, travelling punx they give us their opinion on the Criminal Justice Bill and authorities & post-modernist life in general. Get into this!

Split (with Voorhees; not reviewed here since they are getting enough attention already) & picturedisc - *STALINGRAD* (Russ / flat 3 - 48, St. Paul's Rd / Bradford BD8 7LP / Engl.): This '1 in 12'-combo plays brutal, midtempo to fast metal-o-core with crunchy chugga-riffs which, amalgated with the drums and bass, hammer against your chest. The words appear to be written down in a stream of consciousness; they're dark and seem to reflect pain. The agony is also detectable in the screaming of the vocalist. Live - because of the use of eardrum-shredding noise-samples - their music becomes the soundtrack to a vision of hell. Imagine... Untitled - *SUFFER* (Sned @ "Bradford Music" / P.O.Box 169 / Bradford BD7 1YS / Engl.): Ex-One By One, ex-Health Hazard... For those who can't imagine what it sounds like yet: diabolic, super-fast HC with enraged, shouted vocals and tension-building breaks. Breathtaking! Most appropriate if you wanna blow your top without hurting anyone. Lyrics about fighting back at those who wanna control us. Obligatory.

#### United States of America:

'A Faction of Mercy' - *AUTONOMY* (P.O.Box 4456 / Huntington Beach, Ca 92605): These people go way back in time but their 80s anarchopunk definitely isn't generic and still sounds fresh. The music makes me think of Antichrist, Subhumans and even Crass. The vocals (female & male) sound very clear, enabling us to understand the political lyrics (revealing the atrocities behind the american (!?!)) dream: racism, exclusion, war) even better. Neat little slab in a nice package.

'Animal' - *CHARACTER BUILDER* (1097a, Revere ave / San Francisco, Ca 94124): One of those very few 7"s that still spins at 45rpm. Old punk-rockers... (smile). Two merry-making whistle-along tunes that are reminiscent of the San Fran. Mission-sound (some of my memory-cells yell "J-Church, J-Church!"), although they live a few miles away. I still can't seem to find the additional vocals that good ol' Ramsey's supposed to sing but it's still good music.

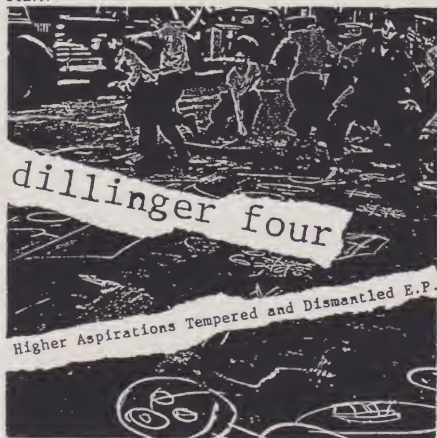
'Who Poured beer in my Shoe?' - *BUDGET* (P.O.Box 280483 / Northridge, Ca 91328-0483): With a title like that one would expect something bolder than the quiet poppy punk. Where's the guts? Where's the power? Shy, guys? Trying to remain respectable for mommy and daddy? Next time, amp-volumes on 12!

1st & 2nd ep - *CHANNEL* (939, Burksdale Rd / Norfolk, Va 23518): Super-intense, in-your-face

manic-core in the style of Swing Kids, Impetus Inter,... Imagine being kicked in the nuts several times and your gut being ripped with a stiletto by a bloke screaming at you full of contempt. Merciless! Dragging, metal, chuggachugga-riffs pounding in on our 'boxes of Pandora' like in a battering-ram, mysteriously lingering guitarlicks trying to liberate forces to empower ourselves; with a vocalist desising any fears you might have for the system that is keeping us down. I like this a hell of a lot, am I a masochist?

'Blam! Ten Minutes of Trouble for the Man' - *THE CREEPERS* (c/o P.O.Box 40308 / Saint Paul, Mn 55104): Loud, uptempo to fast melodic hardcore punkrock with bold vocals. Vaguely reminds me of Dead Kennedys by times. Surely stomps your stomach! Instead of a lyric-sheet there's this kind of Creepers' manifesto that shows they're not afraid of some controversy. Cerebellum's Hake keeps doin' it...

'Higher Aspirations Tempered and Dismantled' - *DILLINGER FOUR* (c/o P.O.Box 40308 / Saint Paul, Mn 55104): Shit, man; the devil knows what this is doin' to me! Fuckin' punkrock with catchy harmonies and great hooks. It's fast, it's got energy and it blows you away. Musically they're in the same league as J-Church, Jawbreaker, Screeching Weasel but fortunately for us DIY-ers they're a lot wiser in the choice of their label (Cerebellum). This threesome not only plays great music (fast pop-punk), they also know what they're doin': read the lyrics about egocentrism, DIY, the rock-circus,... Street-politics that witness of insight in society's mechanisms and their foolishness. Also not weaned of self-criticism and wit. This gives me so much mental energy, it's like a summer's breeze clearing up my dark moods. They're gonna be on my list of all-time faves if they stick to their DIY guns. Excellent stuff!



'The Eventual Result' - *DROP DEAD* (Ben / 224, Thayer St. / Providence, RI 02906): Superfast, brutal 'Slap-a-Ham' HC which could give 'em the reputation of "american Lärm". All their anger and frustration is concentrated in 15 eruptions. An ultra-political and truly DIY band. Get this instead of



fooling yourself with another R.A.T.M. CD!  
 Untitled - **FUCKFACE** (Matt / P.O.Box 15295 / San Francisco, Ca 94115): Fast run-of-the-mill HC-punk-rock with bark-biting vocals. This doesn't sound bad at all but it could be a bit more intense, it leaves a rather sloppy overall impression. The meant-to-be-humorous lyrics have a bit of a puberal feel. Once again, not bad but not very good either...

Split - **FUCKFACE** (Matt / P.O.Box 15295 / San Francisco, Ca 94115) & **HICKEY** (2864a, 24th St. / San Francisco, Ca 94110): Fuckface's 2nd release does indeed sound a hell of a lot more intense: their frantic HC does a lot more to me now. The no-nonsense lyrics contribute to the improvement. Hickey play tuneful HC-punkrock with a sturdy beat. Their lyrics are tongue-in-cheek, sarcastic accounts of america's society. Short but powerful. Support!

'Excitement' - **FUDGE DADDY-OS** (Jeff / P.O.Box 1684 / Norwalk, Ct 06852-1684): This the boss of Computer Crime Recs's own band. They play fast, melodic and singalong punkrock with a sunny feel. The words form tongue-in-cheek analyses of me-charisms in socialising and how people deal with them. Funny and serious at the same time.

Split - **FUDGE DADDY-OS** (Jeff / P.O.Box 1684 / Norwalk, Ct 06852-1684) & **KITTY BADASS** (505, Westport Ave / Norwalk, Ct 06851): For F.D., read above. K.B. are a D.I.Y., melodic and punkier version of 'Hole' (except that they're all female). Sweet and stinging at the same time.

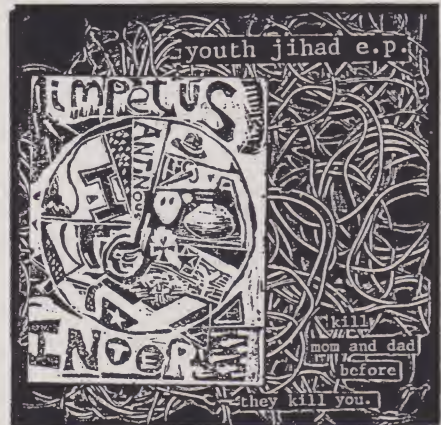
Split - **THE GAIN** (P.O.Box 3805 / Simi Valley, Ca 93093) & **SCARED OF CHAKA** (307, Columbia SE / Albuquerque, NM 87106): The Gain are loud-mouth punkrockers that produce uptempo, pretty tuneful material with by times cute harmonies. Solid but not extraordinarily brilliant. S.O.C.'s stuff is even more basic: rudimentary rockin' punk that - at it's best - is gonna make you hum a bit. Fun seems to be the major aim; no attitudes (maybe that is an attitude). No lyrics. If you dig the new wave of no-nonsense punkrock, this is something for you.

'You Should Know' - **THE GAIN** (Joey Travers / 22422, Cantlay St. / West Hills, Ca 91307): Indeed - upbeat, by times catchy melodic punk-rock with a poppy feel. Covering The Buzzcocks' 'I don't Mind' (and not bad either, complete with snotty vo-cals) illustrates where they're comin' from. Fun-lyrics. They're not gonna start the revolution but still they seem to be cool cats. Split - **THE GAIN** (see above) & **ZOINKS!** (?): For The G., read above. Z. is one happy trio so their music is upbeat melodic punkrock. Rather puberal lyrics. Not mind-shattering but sunny.

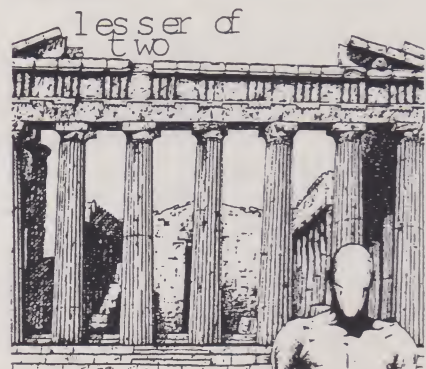
'El Puto Sistema' - **HIJOS DE NADIE** (C. H. Figueroa C1 / Villa San Anton - Carolina, PR 00987): Hey, a band from Puerto Rico! Some of the tracks are fast grindcore, others are more upbeat (oi!)punk. Their vocalist sings (very convinced) in his native tongue (spanish) - but lyrics are translated - about the 'Fucked Up System'. Don't let the poor quality keep you away from it!

'Youth Jihad' & 'PR of RPM' - **IMPETUS INTER** (P.O.Box 40308 / St.Paul, Mn 55104): Ever since Sparky taped these for me, they have been one of my faves. They're as extreme an uncompromising

as the 'masters' who set the pace for this style (Born Against). Hake's falsetto sounds like a blood-thirsty wolf ripping the flesh from your body. Together with the manic guitar-shreds this evokes pictures of a painting I once saw of a man being skinned alive. Their music makes you feel like your intestines are being toasted through electrocution or poked with a rusty nail. The alternation of the wild frenzy of strings annex hectic drumming (by Splatterspleen-fame Amanda) with gloomy allaying interplays makes this perfectly suitable to exorcize our archetypal fears and demonic pains. It's called San Diego-style - whatever, it fucking affects me profoundly... The lyrics are as radical (e.g. in 'Street Justice': 'HC ought to be destroyed...Newness resists commodification') as what's cut in the grooves. Such a pity they quit so soon!



'Man...Kind' - **LESSER OF TWO** (Steve DeCaprio / P.O.Box 687 / Shalimar, FL 32579): Thriving but passionate emotional HC with a pinch of metal (some riffs make 'COC' light up in the databank behind my forehead) and anguish-filled screaming. This trio is tight - maybe the fact that 2 of them are married helps. Their ideas on how we've constructed our own - carnal and other - cages is cleverly put in words. I'm asking myself why this band is not all over the place, they sure deserve more attention.





Split - **MALACHI KRUNCH** (P.O.Box 1271 / New Haven, Ct 06505) & **MAGGOT** (P.O.Box 2067 - P.Stuyvesant Stn / New York, NY 10009): The 'Krunchers' remind me of Yuppicide: streetwise, fast'n'dirty punkrock with sneering vocals. The 'Maggots' play midpaced rough HC-punk with far-away references to Nausea. Songs about religion and war. Rough stuff.

'Normal Man' - **MEN'S RECOVERY PROJECT** (Sam McPh. / P.O.Box 12065 / Richmond, Va 23241): This is the follow up to Born Against. The music here is much more accesable than their first 7" and they don't deny their roots anymore either. Even though they hold back more than in B.A., you can still feel the anger. Fast & furious "fags" flaming the flag of the U.S. of A. Lyrics are short, sometimes slogan-esque but certainly subversive. Still rebels with a cause.

Split - **SKY FALLS DOWN** (Casey Boland / 721, Corlies ave / W. Allenhurst, NJ 07711) & **BEARING** (1270, Mt. Horeb Rd / Martinsville, NJ 08336): 2 bands pop up in my head while listening to Bearing and that's Sleeper (Serpico) and Dag Nasty. You'll understand that they sound super-melodic, enthousingly tuneful and crisp-clear. S.F.D.'s music isn't noisy either but a bit more intense though (a bit more chugga-chugga). Both bands also express themselves differently lyric-wise. Bearing's song is more poetic whereas one of Sky Falls Down's songs - 'Captain America' - is almost hyper-realistic. The bands fit together very well though and they both seem to support the D.I.Y.-ethics (there's a little booklet with some explanation about their intentions). It's nice to notice there's still kids out there who care...

## bearing sky falls down



Untitled - **SWING KIDS** (P.O.Box 178262 / San Diego 92177-8262): The 'Kidney Room' release. One of the most intense little records I have in my 'collection'. It starts off with a jazzy bit but soon swings into a lump hellish fury. Short frantic outbursts of anger. A potent mix of Struggle and Born Against. To me they sound at their best here compared to their later releases. Lyrics are poetic reflections of the hopelessness of humankind. An essay by drummer Jose on the free-enterprise-sys-

tem and it's disastrous consequences puts this in perspective. We all know what S.K.'s destiny has become. Goes to show there can be a big gap between band-members' intentions: one wants to become a revolutionary, the other a rockstar...

'We March!' - **YOUNG PIONEERS** (c.o. Vermiform recs): Y.P. is a band with some ex-Born Against people. The music is more moderate than B.A.: dragging and melancholic tunes. The nice melodies can't hide the anger they feel though. Insurrectionist lyrics about how to deal with state-terrorism. 'I can't do Anything with 50 Cents' comp. (Computer Crime Records: P.O.Box 1684 / Norwalk, Ct 06852-1684): Presenting local CT-bands. A great 60s tune by Kitty Badass that could well be taken from a 'Happy Days' episode and a strong song à la Yuppicide by Broken stuck out. Furthermore: Blanket of Ash, Fudge Daddy-os & Ugly Truth. Check it out!



## International:

'Ambala Sweet Centre' comp. (Ambala: 88, Alderney Gardens / Kingsnorton, Birmingham / Engl. / UK): A compilation with 5 tracks by 'representatives' of the current emo-wave: Honey Honey, Malva, Curll, Cradle & Useful Idiot. Goes to show that emo can appear in a whole lot of different forms. This is honey, honey...

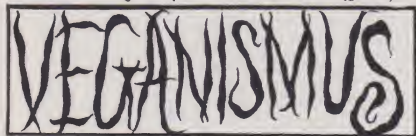




## Fanzines

### Australia:

**CLASS DISMISSED & VEGANISMUS** (Nicki Ratbag / P.O.Box 126 / Cygnet, Tasmania 7112): V. was done while Nicki was living in Canada... Joeri sez: A very politically inspired zine with a lot of justified anger and frustration between the lines: resistance, boycotts, class-war, sabotage, anarchy, DIY. My only negative remark is that it comes off sloganesque by times; the zine does not paint a clear enough picture of the editor to know how well the ideas expressed are applied in daily life. It's an interesting read but there's nothing in there that's new; that offers an original view of things or that raises some question. (Joeri) And about C.D.: Hailing from Tasmania and that shows: there's a lot on aboriginals, Australia's convict-ancestors and native americans woven together to a fabric of poetry. Here and there it also deals with privilege and class; a topic I always found interesting. I hope to see other issues. (Joeri)



**SPIRAL OBJECTIVE** (Annette & Greg / P.O.Box 126 / Oakland Park, South Australia 5046): This is basically S.O.'s catalogue (they sell stuff on We Bite, Victory, Burning Heart, etc.) with a tiny Adelaide scene-report, reprints of various leaflets (e.g. Vegan Society) and some columns (political an scene-related). Rather unpersonal. I'm sure they mean well but they have to try harder.

### Austria:

**NULL BOCK** (Michael Grurl / Stiegelbauernstr. 21 / 4020 Linz) Ultra-DIY punk-zine. #1: multinationals, Oi Polloi, sell-out of german punk, reviews. #2: vivisection, prisoner-support, neo-nazism... Decent but not much news for me. A quick read.

**SMART COOKIES** (Melanie / Selzergasse 17-15 / 1150 Wien) #1: As the title may suggest this is a joint venture, which is (nearly) always recommendable on its own. Eight or so kids got together and did this zine and it didn't even turn out half bad. They all introduce themselves and have each 2 full pages to their name. I expected a cohesive unit presented by different people of the same mind. None of the above. They each did their own thing, which produced a refreshing variety. Some contributions are easy to digest, random thoughts, whatever comes to mind. Others tend to stick around, like the two pages on Austria's attitude towards homosexuals and their homophobic laws. One Smart Cookie contributed a story, another a Yates-esque photo-statement. I liked it alot, although I'm afraid the fact that the zine is 4/5 in german (those austrians...) will deny a lot of people of the same pleasure. (Joeri)

### Belgium:

**FORKBOY** (Joris Willekens / Beukenlaan 34 / 2275 Poederlee) #1&2: Forkboy looks smart... #1 leaves a bit of an artsy impression with some poetry, dra-

wings and contemplative bits (on freedom, drugs, hitchhiking) in a sober but attractive lay-out. #2 still has those introspective moments but contributions on power & hierarchy in HC and an interview with Animal Truth (e.g.) bring in socio-political elements. A lot of variety in subjects but some could use some more indepth. Still...good...

**INTROVERTED OUTLET** (Dirk Devriendt / Groenlaan 55 / 9550 Herzele) #1: Whoa! A belgian zine! Dirk presents us a great zine, especially for a 1st issue: simple, clear layout, some translations & reprints of other publications adding his own opinion. Interesting topics: labour, scene-politics & sexuality. There's also an interview with Brob a.k.a. The Dark Imperor along with 2 other snotty kids I've never hear of. Also an analysis of GAIA (Belgium's best known animal-rights organisation), it's motives and tactics. I enjoyed reading this a lot. I hope more zines like this pop up here in Belgium. (Joeri)

**KOEL SERVEREN** (Jim Faes / Postelweg 16 / 2490 Balen & Erik Minnen / Ginderbuiten 53 / 2400 Mol) #1: Grind/HC-zine (why not ad Death?) done by 2 Cornucopia-members. Mainly musical stuff: interviews (Inhume, Suppression) and reviews (gigs, tapes, vinyl). Plus some columns (suicide, friendship) & info (McDonalds). Could be a bit more indepth and criticizing. Not extraordinary but still an OK & DIY effort.

**NEWLAND** (Inge Wynants / Mastentopstr. 20 / 2250 Olen) #1: This is a zine with columns on various topics (business in the scene, squatting, SxS, homophobia,...) and reviews. The people who make this (I'm one of them) regularly bond, get together and discuss what could be improved in the contemporary HC-scene. We try to strengthen our views and to encourage others with like-minded opinions to speak out. Join us !?

**ONE STEP DOWN** (Bjorn Dossche / Steinstr. 19 / 9810 Nazareth) #3: Although the editor pretends otherwise, this is a zine full of H8000Crew-glorification. It's got all the "cool" Genet/Pyrrhus, Good Life- and related bands in it; the obligatory bit on animalrights and he sure can't do without reviews of Victory (or whatever)'s trend of the month. Stupid and totally spineless!

**OPROER** (P.B. 395 / 9000 Gent) #1-3: Medium of the autonomous and squat-scene in Gent. Loads of national and international action-info, political articles from an anarchist point of view, antifa-news,... In dutch.

**PSYCHOSIS** (Yvan Meers / Merestr. 48 / 3770 Val-Meer) #1&3: The young lad who does this is obviously interested in politics and philosophy. The 1st issue was still done in dutch and compiles columns of various people (including yours truly) on art as a weapon, D.I.Y., violence, economy, homophobia & racism. In #3 (english) there's a lot more from his own persona in the opinions (alienation, misunder-





standings about @, ecology, etc.). There's also an interview with Hiatus, an item on squatting in Liège and answers to a few questions by Joris Forkboy & Brob Tilt!. Very interesting!

**RABOUGRI** (Willy Nollomont / 1, Impasse Carpay / 4000 Liège) #3: A few weeks in the life of Willy (on tour with) Hiatus... You're in for some beer-soaked fun (reads like Bukowski). Hilarious by times. OK, maybe the guy's got a problem with alcohol sometimes but he's not always (ca. 80% of the time?) in the clouds... Furthermore: book- & record-reviews and talks with crazy Headache and scottish Scatha. **REMINDER** (Wim Vandekerckhove / Hogeweg 316 / 8930 Menen) #7&8: Wim's a well-read guy that knows quite a bit about philosophy and ethics (that is what he studies) and that reflects in his writings (meaning of life'n death, language, morality in HC, questioning Hardline-views on sex, communication in the global village). Most of the stuff that's not scene-related is challenging (although sometimes the lingo is too academic). But when he starts being the Blindfold-singer, the HC-persona, I start to cringe (for example: in #7 he urges the scene to become more social & respectful but in #8 he praises the sectarian H8000-scene!?!). though... You'd better use your mind for the true alternative, Wim!

## reminder

**SMUT** (P.B. 27 / 9000 Gent 1): #1&2: A compilation of collages à la John Yates under the name "Anarchist Pseudo Artwork". Powerful images + questioning punchlines. Non-moralizing and free-thinking. Editor Raf also exhibits his paintings and photographs.

**ULTRA ECZEMA** (Dennis Faes / Populierenlaan 7 / 2940 Hevenen) #1: Zine from the young Antwerp metalcore-scene. The editors are openminded enough to interview bands playing different styles (Bad Influence, Rubbish Heap, Blackhouse, SYC, etc.): an attitude that shows in the review-section as well. Looks good but I still get allergic of their flirting with 'cash-in' labels/bands...

**WAT IS ER AAN DE HAND?** (Kurt Van Den Eynden / current address unknown) #1&2: 'What's Going On?' is a political zine in dutch. The 1st ish talks about squatting in Antwerp, cliques in the scene, youth-protection in Belgium and more. The 2nd has bits on chaingangs in US prisons, virtual dissection, violence against women, capital punishment, tunnel-people, etc. Simple but good.

### Canada:

**BORN DEAD** (Mike Alexander / P.O.Box 26014 - 116, Sherbrook St. / Winnipeg, Man. R3C 4K9) #3: Little (rather sloppy) zine from the guy who does 'Bad Food For Thought'-distro. Don't know if he's always like this but the views expressed here (on zine-making, the scene in general) are quite negative, don't seem to witness of a belief in the power of this subculture. A plus is the self-criticism and decent political issues.

**ESSENCE** (Erin / c.o. Uixenpress; box 53115 / Ottawa, Ont. K1N 1C5) #11,12&14: (Couldn't find #13, my room's a mess) I'm not gonna review these se-

perately but please, do yourself a favour and get any copy you can get your hands on. Erin just rocks! I'm not goin' to hide my bias, she's been a dear penpal for long (although I neglected her recently). In essence, Erin lets you share parts of her life: be it random everyday events or more intense experiences: her emotional state, what life has taught her, love gone sour, insecurity, things that strike her. Strong and opinionated. Not to forget the yummy recipes. A very productive young woman, well worth getting in touch with. (**Joeri**)

**FLOUR POWER** (Rejoice / P.O.Box 78068; 2606 Commercial Dr. / Vancouver, Brit. Col. V5N 5W1) #8: Anarchist punk zine edited by a vegan feminist and single mother. She prints thought-provoking and informative letters, well-researched articles (on animal-testing, vaccination,...), scene-news and reviews, challenging interviews (Brob Tilt! - ha) and more. Very inspiring! Don't let the sober layout put you off and dig into this!

**HAG** (620, View St. #618 / Victoria, Brit. Col. V8W 1J6) #4: This mag is done by the anarchy-feminist H.A.G.-collective ('Heathen Anarchist Goddesses') and this issue is about "wimmin's health (& other stuff too)". It contains viewpoints and concepts which have no platform elsewhere. There's stuff on the catholic church's misogyny, street-militancy against the right, herbal abortifacients and medicine, the beauty-myth, H.I.V.-testing, etc. Empower yourself sis!

**NATION OF 2** (Erin 'Essence' & James Suh / 403, Cornell St. / Ithaca, NY 14850 / USA) #1&2: "A zine by 2 sappy emo kids" it says on the back. This little thingy is a joint effort and it's mainly about their experiences and their feelings for each other.

### Denmark:

**JOIN KAO** (Torben Nielsen / Færøgade 57, 3th / 9000 Alborg) #1: This one tries to be the danish HeartAttack (they even use that despicable US newsprint-format). There's a shitload of ads and reviews for stupid, trendy 'indie' stuff and some boring, some pseudo-intellectual columns. The least I can say is that it's ambiguous: there's a gap between what they say and what they do. The only positive thing was a talk with the jazz-core duo Sabot that lives in the Czech Republic now.

### Finland:

**ANGELHEART** (J-P Muikku / Kielokatu 7 / 80130 Joensuu) #3&5: One of the few zines in Suomi done in english. Gives us a little bit of info on what is goin' on there (surely there's much to learn from such an apparently lively scene). Interviews with their own Valse Triste & Third World Disease, an-archo-parents and the portugese Inikisção (in #3); Suomi's Juggling Jugulars & 'Fragments of Hope' distro and more (#5). Looks a bit sloppy but still OK. Do try and come up with some new questions! **PÖNKKI** (Sanna Karjalainen - current address unknown) #1: On the backcover it says "Can Adam really do something that Eve can't?"... The zine's in finnish but there's bits about sexism, vegan recipes and zine-reviews. Sounds good...

**TOINEN VAIHTOEHTO** (Jantsa / PL 1 / 65200 Vaasa) various issues: Since years the info-source for finnish punx. Openminded & DIY. Good looks and



decent attitude (I know the people). Send them a letter urging them to start doin' this in english too!

#### France:

**CHEVAL DE TROIE** (Gérôme Desmaison / 50, rue Edmond Proust / 79000 Niort) #1: French emo-zine, descendant of 'J'ai le Regret à la Joie Melée'. Good balance of music-stuff (interviews with Öpstand, Anomie, Subjugation,... & scene-report) and opinions/articles (nationalism, deforestation, sexism, beauty-myth,...). Huge and a great read!  
**CHILL OUT** (Olivier Lacoste / Lagrange / 33550 Capian) #3: Excellent zine! My pal Olivier (who sings for Öpstand) talks with some of the most interesting bands of 95/96 (Ananda, Swing Kids, Malva, Peu Etre, CocheBomba, etc.) and with the people who run Stonehenge Recs & the 'La Libre Expression' distro. There's also a London-report, challenging columns (media-control vs. communication, specicism & abortion, etc.) and a multitude of reviews. This isn't about SxE, emo, crust or whatever but about all of it, about D.I.Y. hardcorepunk... D.I.Y.! (In french).

**HERESIE** (Laurent Dauphin / 110, rue de Bagneux / 92120 Montrouge) #1: Small counter-information zine in french. There's a chat with Unhinged, small pieces on the Criminal Justice Bill & squatting in Switzerland plus a city-report on Barcelona. "Pas mal du tout!"

**INFEST** (Stéphane Brochier / quai de la Tour bt H2 / 78200 Mantes-la-Jolie) #1: 'Anarchism & Music' it says on the cover. This "explosive" little zine is obviously a political one. The interviews (Unhinged, Class War, anarchist parents) and columns (@ and violence, education,...) are very rad. I only saw one ish so far so now that Steph isn't in Undone anymore, let's urge him to do more of this. Write him! (The zine's in french)

**INTERNATIONAL STRAIGHT EDGE BULLETIN** (Yann Boislève / B.P. 7523 / 35075 Rennes cedex 3) #20: Ohoh, Mr Boislève is so cool; he dares to take the piss out of the H8000 Crew... Does he really? If I read between the lines, I believe he'd like to be a part of it. There's tolerance for similar attitudes; the sectarianism, the petty fashion & clichés, etc. Keep SxE where it belongs: in your head (and not on the market). Sad, sad, sad; isn't there really more to HC than SxE? Most of it doesn't have anything to do with HC nowadays! This definitely lacks maturity. Loads of info and scene-reports from everywhere.

**MY WORLD IS...** (Yves Prigent / 65, route de Montesson / 78110 Le Vesinet) #4: I have ambiguous feelings reading this... His attitudes don't seem to follow his writings. At first sight this is a pretty P.C. HC-zine but if you look into it and ask for consequent action, there seems to be a hitch somewhere. Check it out for yourself. Inside: commercial distros, indie radio, Singapore-scene, record-collecting, Cause & Effect, Prague, reviews,... Some in french, some in english.

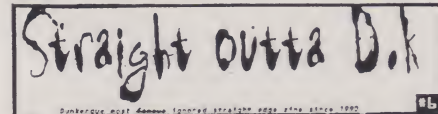
**RAS L'BOL** (Ludovic Hache / 1, al. G. Faure / 60000 Beauvais) #3/5/6: This is France's leading HC/punk-zine to me. The editor is a smart, open-minded, caring guy not afraid of confrontation and questioning things (not always the usual or most obvious ones). He chooses to interview bands and

people that are outspoken, political & DIY (to mention a few: Seein'Red, Black Kronstadt, Inkisição, Kochise, Doom, etc.). There's always loads of scene-news and reviews and most of the time some interesting (anti-patriarchy in #3) & challenging (e.g. opinions on alcohol-(ab)use by drunk-punk & SxE in #6) pieces. Don't hesitate to get in touch!  
**SAN JAM** (Yann Dubois / 9, rue des Mésanges / 35650 Le Rheu) #4: Great zine with an original approach: Yann invites a multitude of scenesters to answer a bunch of serious questions and band-members to review their own releases. There's also interviews (Siren, Undone, Ignite, arrogant bastards Queerish and the businessman of Day After Recs) and an interesting piece unmasking miracles. Cool!



**STOP** (Karine / 128, rue du Grand Bois / 59600 Maubeuge) #2: This is pamphlet is not brandnew but still offers quite a lot. It contains opinions of various people on sexism, homophobia and other forms of discrimination. It's in french but it's free. If this interests you, get in touch...

**STRAIGHT OUTTA DK** (Cathy Bennett & Rudy Penando / 3, rue de Bearn (Res. Bessirhes) apt #22 / 59370 Mons-en-Baroeul) #6 contains bits about being big & 'anarcho-capitalism' in Guatemala, vegetarian recipes, a talk about Cathy's UFO-experiences, etc. Fun is the keyword. I don't know why #7 is subtitled "european manhood"... Maybe C.&R. wanna take the piss out of all those dumbass macho metal-SxE kids. The interviews (Swing Kids, Los Crudos, Undone) are full of wit and super-ironic - not to be taken serious at all (well, not all of it!) The 'ramblings' are a bit more serious: childhood memories, ghosts and life in Guatemala. Cool zine but the name-dropping makes me a bit itchy by times.



**UNION DE SARRAILLE** (Mikaël Ramounet / 45, rue Comet - apt. 6 / 86000 Poitiers) #1: This one used to be called 'Aura Popularis' and is done by the singer of the pop-emo band 'Peu Etre' (RIP). He lets us in on his own personal politics (and that of others) through confrontation (with Hebb & Karine 'React') and reflection ("abortion: a right"). There is a load of info and reviews. Caring, intelligent.  
**WISHY WASHY BEER** (Stéphane Cormary / 25, chemin de Heredia / 31500 Toulouse): A free info-zine in french done by the guy who used to sing for 6 Feet Over (RIP). In the issues of feb. & march '96 there's pieces on Ken Loach's movies, 'life after work', scientology a small tongue-in-cheek bits. Funny.



#### Germany:

**AN ATROPHIED PREFACE** (Andre Sieg / Postfach 26 / 04251 Leipzig): This fat fucker of a zine is done by the guy who runs 'Maximum Voice' (label & distro). My german is not sufficient to understand all the nuances in the writings but from letters and people who met A. I know he's a dedicated, hardworking' guy with a heart for DIY. It shines through in the content that politics are as important to him (article on Class War, interviews with radical people such as Autonomy, Los Crudos and Alain Nabate) and the list of things he distributes. Support!

**COUNTER CLOCKWISE** (Michael Müller / Münchenerstr. 39 / 45881 Gelsenkirchen) #4: Vegan Sx-E-zine who's editor double-M militates a socialist ideology. Of course this shines through in the content (e.g. in articles like 'Does the System Work?' & 'Is there Room for Religion in HC?'). Michael is very critical towards the contemporary HC-scene but I'm a bit annoyed by the fact that he still gives attention to businessmen like MAD and bands on New Age (Spawn). Chokehold 'speaks in tongues' though... **EVILSPEAK** (Sascha May / Liststr. 35 / 40470 Dusseldorf) #2: I wanted more, I got more! My 'brother in arms' has really exceeded himself. It has become a huge political punk paper containing great interviews with D.D.I., Homo Militia, Muff Potter, CocheBomba, etc. plus attention for subjects such as state oppression and resistance against motorways in Germany. It's definitely not about punk as entertainment. A rag with a vision!

#### Greece:

**HAPPY HARRY** (Iason / P.O.Box 31827 / Athens 10035) #5: For those who read the language... On the cover I can read Wat Tyler, Pig Havoc, Kong, mail-art, drug free America. The guy also does compilation-tapes and a distro...

#### Holland (The Netherlands):

**MEAN PEOPLE SUCK** (Harry / Verl. v. Echtskan. NZ 64 / 7894EE Zwartemeer) #3: Gosh, this energates so much. They go on about how DIY they are and how majors suck but there's pages and pages on socalled indies and sell-outs. They're into pop- & surfpunk and keep rubbing it in how much they like Ramones(-clones). Stupid music-zine! By the way, NRA are big business...

**MIRACLE** (Johan / V.Douvenstr. 56 / 5961JJ Horst) #1 split with **ME AND MY BIG HEAD** (Jan / Bosserveldlaan 32 / 6191SK Beek) #2: Mallorn's singer Johan does 'Miracle' which has the same emo-ish, ever-doubting feel as 'Emotive Impulse' used to. Bits and pieces on the difficulties one encounters trying to get a grip on life. 'MAMBH' is ditto stuff from the editor of 'Selfworth' zine. These lads are just venting their minds and trying to make a connection in a world of alienation and loneliness.

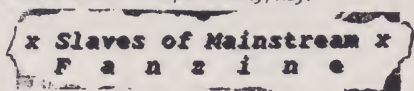


**MIRACLE** (Johan Vogels / V.Douvenstr. 56 / 5961JJ Horst) #2: The interviews (with Sander of

'Carved in Stone' + Mallorn & with Reveal) are sometimes drifting without a clear goal and could be a bit more critical. The columns are OK or good and show some concern of the editor for what happens in his world. Reflection is the keyword...

**PATS** (Frank & Oscar / P.B. 19052 / 3501DB Utrecht) various issues: Quarterly queer-zine in dutch, filled with clear and neat columns/articles covering the international gay-/lesbo-scene plus action-/demo-reports. Topics like immigrant gays & lesbos, history of gays' rights struggle, homosexuality in other cultures; even things like the peruvian guerilla and homosexuality. Interesting for both queers and non-queers.

**SLAVES OF MAINSTREAM** (Roy Meijnen / Thorbeckestr. 282 / 6702CB Wageningen) #2: This Sx-E-zine seems to gradually evolve in the right direction (i.e. away from the commercialisation and towards the true alternative). Not everything is brilliant but the interview Stefan Empower did with Outrage is super and that alone makes it worthwhile. Now add some personality, Roy!



**UNDERGROUND PUNK SUPPORT** (Richard / Plesmanstr. 321 / 3769HK Soesterberg) #1: Rather punky cut'n'paste-zine. Sober but not messy. Interviews with Fleas & Lice and Bullshit Propaganda show that the editor has his (punk)heart on the right (DIY) spot.

#### Italy:

**HUBBLY BUBBLY** (Simone Tiracchia / via Famagosta 45 / 00192 Roma) #?: Most of the time when people send me an 'art'- or photozine, I don't know what to do with it and this is no exception. 17 pictures and a little booklet in italian. Needless to say I don't have a clue... (Joeri)

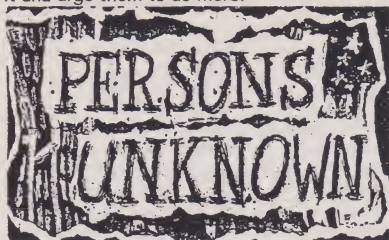
**ZIPS & CHAINS** (Dario Adamic / C.P. 15319 / 00143 Roma Laurentino) #10: I truly believe Dario has 'lost all direction'. The guy used to be an active worker in the creation of an alternative scene but slowly he adopted more and more tolerance towards business in HC. This attitude climaxes in this issue through interviews with 'business'-bands such as Fugazi, No Means No, Civ, NoFX, Down By Law and that fuckin' bothers me (just like the similar reviews)! On the other hand I have to give him credit for a positive thing: attention for 'little' bands. Well, I guess I have a hate/love-relationship with this one. You decide for yourself. I'm the integrist in their eyes...

#### Luxemburg:

**PERSONS UNKNOWN** (Michèle Marnach / 60, rue de la Libération / 4210 Esch-Alzette) #2: This is the follow-up on 'Deny Tradition' done by Brego and Michèle. These intelligent and caring people made another political zine with heart for DIY and alternative ideas. There are articles on the beauty-myth, inequality, domestic violence, having children, too much animal love?; book-, zine- & music-reviews; interviews with a tattoo-artist, Oi Polloi & d'Rotz-bouwen; and more. Loads of interesting stuff. Get



it and urge them to do more!



#### Norway:

**WORDS CARVED INTO MY HEAD** (Peter Amdam / Skovveien 37 / 0258 Oslo): Actually I thought this was a fanzine that was gonna carry Peter Hoeren's 'trademark' but he only contributed one column. No radical points of view here just plain nostalgia and worshipping of the 'X'. A bit pathetic by times... Surely there's more important things to discuss than the difference between old- and new-school. Thanking Jolt Cola, Coke, Nike, Lacoste, Champion,... makes it totally ridiculous for me. Fuck off!

#### Slovenia:

**ACTIVE PHASE** (Tomaz Horvat / Jurciceva Ul. 14 / 69240 Ljutomer) #1: Mostly a music-zine. Not so in-depth interviews with Anarcrust, Ambush, Agathocles (who're not DIY!), Tromatism (more interesting) plus some short scene-reports (including one about the Metelkova-squat) and a review-section. Just above average...  
**PSSST...** (Tea Hvala / Slovenska c. 31 / 5281 Sp. Idrija) #1&2: Made by a 16 year old intelligent girl. The first issue is filled with clever columns (about propaganda, media-freedom, beauty-myth,...) and thought-provoking bits (thinking about death, work in a smalltown factory, US cultural imperialism,...). The only weak part is that the grammar isn't always 100% correct (so we have to guess a few times) and that too much ideas are crammed into the same sentence or paragraph. Nr 2 goes in the same direction but there are some band-interviews in it (Rain Still Falls, Emily, Wasserdicht). These are not the best parts of the zine cause Tea isn't always able to catch her emotions & opinions on paper exactly as she has it in her mind. A lot of the columns contain however brilliant ideas (lack of creativity in established scenes, capitalism & consumption encourage tolerance towards abuse, anti-elitary art for people, contemporary sports restrain the individual, anti-sexism can be sexist, etc.). Great! Communicate...

**VITRIOL** (Jolanda Roskar / Hajdose 43c / 62251 Ptuj) #0: The biggest part is in slovenian but some of the interviews (Katastrofialue, Wounded Knee, Prach, Selfish) is in english (mostly music-stuff). Jolanda also did a 12 page newsletter - which is actually a scene-report on her little but seemingly active country - with info on bands, gigs, distros, etc. Get in touch!

#### Spain:

**HEARTCORE** (Albert Cheong/ c. Vent 34B1 / Barcelona) #2: Emo-ish zine. Openminded and caring. Interviews with Unhinged, Naked Aggression & Policy

Of 3 and info on Food Not Bombs. Short but sweet.  
**SIMBIOSIS EN LA ABSTRACCION** (Miguel Angel Lorca / Apdo. 28041 / 28080 Madrid), **NOSTRÆ EDUCATIONIS FALATIA** (Carlos Arillo / Apdo. 28096 / 28080 Madrid) & **ALLESS VILL** (Apdo. 156276 / 28080 Madrid): This is a joint-venture by 3 intelligent blokes. People who can read spanish (I don't) tell me this is what you could call an emazine with political connotations. The bits in S.L.A. are personal, introspective, informative, sensitive and a bit sarcastic. The man suffers a lot from weariness of life. Written in a very poetic way. Attractive layout. It contains info on the german antifa-scene and interviews with Vique Simba & Brandelli d'Odio. N.E.F. has columns on youth subcultures in Spain, war, why use violence? and poems. A.V. offers socio-psychologic views on education, socialisation, violence and sexism. (Tomáz)

#### Sweden:

**FUCK REBELLION** (Henk Wermelin / Fys gr. 5b / 90731 Umeå) #2: Umeå-scene zine... Does that ring a bell? "SxÉ, ignorant, commercial" might give you a clue. OK, these guys are trying to stand out but they're so immersed in their scene it's not that healthy anymore. There are a few intelligent columns (mostly with an emo feel) but the interviews with Doughnuts (stupid) and the reviews + ads of We Bite, Victory, L&F, etc. totally fuck things up. Try to resist the peer-pressure lads!



**HANDBOOK FOR REVOLUTIONARIES** (Dennis Lyxzen / P.O.Box 385 / 90108 Umeå) #1&2: A better title would be 'Trying to gain some PC-credibility as a rockstar'. In the first issue (a booklet that came with their CD on \$'We Bite'\$) the members of Refused tell us their history and how political they're supposed to be (big fun). In the 2nd they get some support of fellow HC-business-people and keep trying to brainwash people into accepting capitalism in the HC-scene. That's what I see after filtering out the liberal pseudo-activist parlando and the trendy talk in flashy layout. Fuck off!

#### Switzerland:

**BRAIN DEATH** (Pablo / 29, chem. des Champs / 2504 Bienne) #1: After a series of 'Sanctuary', the Resistance Productions' guy wanted a change: out came this "working class punk zine". The contents didn't change that much though: there's still heaps of news and reviews on DIY and anarcho-punk stuff. Besides that, this ish has an interview with Total Chaos, an piece on the squatted 'Paria-school' in Holland and more. Truly punk!  
**HARO** (Ivan Grunder / 5, Barthelemy-Menn / 1205 Genève) #1: Music-zine with loads of info, reviews (mostly commercial & indie stuff) and short band-



presentations. Yeuch! Not HC, not punk; not my thing at all...

#### United Kingdom:

**ATTITUDE PROBLEM** (Steve Hyland / P.O.Box 2576 / Colchester, Essex CO3 4AY / Engl.) #28: Still going strong! Features the usual columns of 'A Network Of Friends', an interview with an animalrights-activist concerning live animal exports (which was very good and interesting and offered a lot of information), a contribution on the ecological impact of bottle-feeding babies; talks with Masskontroll, Drop Dead, Special Duties (of all bands! Boring!) and Envy (wasn't really inspiring). There's also two articles on voting I really liked (voting has always been an interesting subject of discussion to me). The zine's worth checking out for these articles alone. Some reviews here and there. Well worth your money. (Joeri)

## ATTITUDE PROBLEM

**CHARRED REMAINS** (Russ / P.O.Box 43 / Hull HU1 1AA / Engl.) #5&6: Another classic. I've always liked Russ' style of writing, it has that 'in your face' quality. The fifth time around he brings us articles on chemical warfare, his student life and his early teens. There's also zine- and record-reviews, letters and interviews with Propagandhi, Wat Tyler, Farside, Bracket, Bugeyed, Sleeper and Blaggers ITA. A good dose of sarcasm here and there, all forged together in a simple but good layout. (Joeri) Slightly misanthropic sometimes: too much hanging around with Anthony (Duhhh) Palmer, I guess... Issue 6 is 'The Sex Issue'. Russ compiled answers to questions about sexual fantasies, embarrassing sexual moments, turn-ons and fetishes of some 30 men. Revealing but not shocking. Comes a split with Duhhh #7.

**CLEAR PERCEPTION** (Chris / 108, Brookhurst Rd / Bromborough, Wirral, Merseyside L63 0ET / Engl.) #2: Quick-reading, not too indepth SxE zine. Interviews with Alan - Train Of Thought, Peter - Crucial Response & Frail plus scene-reports from Italy & N.Carolina. Decent but not super.

**DUHHH** (Anthony Palmer / P.O.Box HP72 / Leeds LS1 1XT / Engl.) #7: This 'Hedonism Issue' "came" together with Charred Remains' sex-issue. In his wellknown imaginative, profane style, Anth lets us in on what he likes (doing booze and other stuff, sex, travelling, reading) through stories, reports (the 50s scene), interview (Baby Harp Seal) and reviews. There's also contributions by fellow-hedonists Andy Shocker, Jane Shag Stamp and others. All totally un-P.C. but fun.

**FAST CONNECTION** (c.o. Slampt / P.O.Box 54 / Heaton, Newcastle upon Tyne NE6 5YW / Engl.) #1: This collective is so 'ambitious' they wanna be punk and DIY but over 80% is indie bollocks so cut the crap please. Punk is more than dropping the name Oi Polloi and then interviewing an artist on Island.

Boring layout aswell.

**GUSSET** (Charlotte / 18, Addison Rd / Kings Heath, Birmingham B14 7EW & Dawn / 63, Russell Rd / Moseley, Birmingham B13 8RB / Engl.) #4: Now you 've done it! I got a headache from this chaotic layout and small type. Well, that's cut and paste for you! What do we have here? Interviews with Bob Tilton, Spitboy, Feminists Against Censorship (I especially liked this one as it offers a lot of food for thought and it isn't so 'run of the mill!'). Shutdown and P.M.T. Charlotte & Dawn crack a few jokes along the line together with more serious articles (class struggle, sleep-paralysis, rape), gig-reviews and tons of record-reviews throughout the zine. All in all you get a very filled package in that almost british style! (Joeri) Not always that DIY (reviews e.g.) but a good laugh by times and yes, the F.A.C.-interview is very challenging!

## GUSSET

**HOW WE ROCK** (Nick Royles / P.O.Box 476 / Bradford, BD1 2LY / Engl.) #13&14: Each of these issues has a decent layout and comes with a flexi; Tribute & Above All respectively). There's loads of info on the UK HC/punk-scene but what bothers me is the uncritical and almost patriotic or even incestuous way he talks about it all. Nick trims his sails to the wind: condemning commercialism when it suits him but his dodgy 'friends' (L&F, Good Life, Victory, Earache,...) are left in peace... Content? Sned (Flat Earth), Bob Tilton and sell-outs Above All in n°13; Baby Harp seal, Subjugation, Rugger Bugger & Voorhees (Isn't there already enough paper wasted on these?) in n°14. Mr Royles claims he wants to promote DIY... Well cut the crap and be a bit more radical then!

**KINOKAZE** (c.o. Mischievous Productions / P.O.Box 8868 / London SE16 1ZS) #3: This is the communication-vehicle of a group that promotes no-budget cinema & multi-media raves. Not exactly my thing but if you're into that, get in touch. There's items on nihilistic art, the Merry Pranksters, pornography actress Cosy Fanni Tutti, videozines, etc. **NO BARCODES NECESSARY** (Mel Hughes / 83, Glebe Park / Chanterhill, Enniskillen BT74 4DB / N.Ire) #2: Openminded SxE-zine with statements against hardline and krshna and interesting interviews with Steve Hyland of Attitude Problem-zine, the guy of Artcore-zine & a revealing one with Voorhees. There's also columns about veganism & N. Ireland and zine-reviews. Pretty good. #3: His attitude remains but the spirit is a bit gone; or is it just the bands (Lifer, End in Sight, Dive into the Extreme, etc.) that haven't got much to say? Mel is creative in his questioning but he didn't choose the right people this time. Next time better...

**PUNK SHOCKER** (Andy / 8, Cross Lane / Sacriston, Durham DH7 6DD / Engl.) #6: No-nonsense, two-fingers-in-the-air punk-zine in the traditional british cut and paste-style. A bit too much humour and "working class pride" to take serious... Entertaining but that's it. This ish: talks with P.A.I.N., Ian Bone (Class War), some nostalgic stories by old punk (my age), book- & vinyl-reviews, on tour with Police



Bastard', skinhead-nostalgia, anti-police culture, and more. "Hardcore killed punk"?! Fuck off mate, HC is punk - learn your definitions!

**RIPPING THRASH** (Steve / P.O.Box 152 / Burton-on-Trent, Staffs DE14 1XX / Engl.) #12: I used to like R.T. but this is the last issue I bought! Why? Well, the ads from commercial labels (Fat Wreck e.g.) and ditto reviews make it to be just another music-zine. Ironically, this ish contains a column titled 'Punk is Dead'... The only thing that didn't repel me was a tiny tale by Anth Palmer.

**SHAG STAMP** (Jane Graham / P.O.Box 298 / Sheffield S10 1YU / Engl.) #6: "Lady Jane gives us a glimpse of how enjoying it is to feel comfortable with ones own body." is the last sentence I wrote reviewing Sh. St. #5. She goes on where she left off, talking about stripping & modelling; but also about 'kitchen sink queens' & 'classy birds', pygmalionism & strippers, breasts & boys, etc. etc. Actually, if you think about it she talks about how it is to be a woman and refers to literature, movies, culture and history in general while doing so. Oh yeah, for you HC-dudes: there is also an interview with Des Man Deablo. There's one word for Shag Stamp = open-minded... **HICKEY** is a seductive little booklet, that is finished off beautifully, with stories and pictures on eroticism, corporality and sleaze. It's different in form of Sh. St. but in fact complementary to these last issues. Really nice.

## SHAG STAMP

**SIMBA** (Vique Martin / 30, Park View Ave / Leeds LS4 2L8 / Engl.) #10&11: Since Vique has started to concentrate more on her label and distribution, the musical side seems to have taken the upper-hand in her zine. There's way more interviews, not always with the most DIY bands (Texas is the Reason, Split Lip, Bob Tilton, Des Man Deablo), and to be honest they don't thrill me as much as the 'spinnings' of her own brain. Fortunately, there's still the personal bits (about her mother, infatuation, security, selfishness?, passion, kissing, etc.) and the psychologist/sexuologist 'dissections' (heterosexism, death, AIDS, etc.). Each ish still offers enough to learn from but I really hope 'Leo Lady' sticks to what she's best at...

**SYNTHESIS** (Albatross / 4, Caple Rd / Harlesden, London NW10 8AB / Engl.) #1&2: HC-"journal" done by a female SxE sociology graduate... That makes me expect alot. Unfortunately there's not so much that really thrills me. Interviews (Aval, Fifteen, Doughnuts) are uncriticizing and superficial. There's some bright ideas in the columns (SxE, being a girl, vegetarianism, Star Wars) though and there is attention for literature. It's OK but since I met her, I know this could be a lot better. She's got the qualities to make it the new Simba... Looking back at #1 reveals A. also has interests in politics: there's a 12-point plan for destroying car-culture, an anti-american diatribe, a piece on what is worth knowing ('Schools are Prison?') and more; so get in touch!

**TADPOLE** (Darren / P.O.Box 2804 / Brighton BN2

2AU / Engl.) #3: Music-oriented fanzine with lotsa pictures. The interviews (Marker, Los Crudos, Avail, etc.) and reviews could be more indepth. Not bad but a bit of a fast job...

### United States of America:

**59TH STREET** (Tim Elder / 14, Sutton Pl. So. #14d / New York, NY 10022-3071) #1: Sit down and get ready to be schooled! the main part of this zine comprises a thoroughly researched paper the author wrote for a history-seminar: "America in the 60s", on the FBI's CO-INTELPRO and the Black Panther Party. I won't even try to summarize it here; it's very well written. Not a lot of zines offer these kind of articles so I enjoyed reading this one all the more. Tim did his homework well and was able to pour the information in a firmly structured article. I hope he got a good grade. You'll also find some reviews (Emo! Emo!) and a story of a crush gone bad. More than worth your dollar. Get this! (**Joeri**)

**ALIEN** (Whitney / P.O.Box 12262 / Berkeley, Ca 94712-2262): #6 contains feminist stuff (eating disorder, sexual harassment,...) written from a personal point of view but also items on sexual abuse, mental health, etc. #10 consists mainly of essays & articles on Witknee's mental disorders, her experience with manic depression, psychosis, etc. It reveals how unsupportive people can be towards the 'mentally ill' and shows that 'being crazy' does not have to mean your life is worth shit. A revelation! #11 goes on where the previous left off: more stuff about depression, mania, mood-swings & anxiety. But there's also a column by Theo 'Spectacle' on his job as an "eco-manager", a bit about the life of Frances Farmer, feminism, etc. Bravo! Witknee Lionheart...

**ANXIETY CLOSET** (Dari Fullmer & Amy Halbohm / 4, Leona Terrace / Mahwah, NJ 07430-3025) #8: SxE vegan HC fanzine that looks like 'Punk Planet' & 'Heartcore'. The editors dare to go against the grain: they put a band on the spot for dealing with 'Lost & Found', they show in 'Are You really Free' how we're all still hooked to the capitalist system and there's a 'hard' interview with Karl Earth Crisis. Together with intelligent columns (the male stereotype, jury-duty, etc.) and the pile of info (guide to animal ingredients, boycott Pepsi, etc.), you would think I'd like this zine a lot. Well, the many payed ads (also from sell-out labels & distros) and reviews of even major label-stuff makes it a definite no-no. This is a 'wolf in sheep's clothing' to me...

## Anxiety Closet

**A.T.R.** (Eric Boehme & Aragon! / 2634, N. Fairfield apt.#2 / Chicago, Il 60647) #1: 'After The Revolution' is done by 2 talented, intelligent writers; punx who wanna use the potential of our community to resist the system we live in. This journal has



5 chapters (Letters, Language, Economics, Music, Culture) in which they try to show how the revolution is already happening. The articles are mostly quite academic and structures & conclusions sometimes not evidently found but if you dig through you'll notice you have learned a lot about yourself and the world surrounding you.

**A.W.O.L.** (Jenna DeLorey, c.o. The Third Place / P.O.Box 1266 / Venice, FL 34284-1266) #1: Jenna did this 'Absent Without Leave' while working for the Central Committee for Conscious Objectors, hence the articles on military brochures, military-free schools & racism in the army. But there's also a chat with No Fraud and bits on a feminist art-project, Asian-Latino unity and more. Intelligent writings by a clever woman. Watch out for her **LABEL**.

**BLACK POWER** (Sparky / P.O.Box 79156 / N. Dartmouth, Ma 02747) #1: Columns on the media and pro-life, god created by mankind, is HC revolutionary? & child-abuse; reviews and a quick talk with KentMcClard... That's what you get here. Pretty smart. Looks good too.

**CHANGE ZINE** (Patrick West / 9, Birchwood Lane / Westport, Ct 06880) #6: Guess what I think about this one?... The editor is proud of his huge T-shirt-collection and calls people of 16 a "product". There's columns (one is on the 'cultural history of HC-punk'), boring letters (about basketball and shit), interviews with Fugazi, Snapcase, Farside, Helmet, etc. and reviews (zines and music on all sorts of dodgy labels). C'mon!?!

**CONTRASCIENCE** (Bryan Alft / P.O.Box 8344 / Minneapolis, Mn 55408-0344) #5: This excellent zine is "devoted to the Do-It-Yourself ethic and the growth of a truly independent alternative to mainstream culture". You'll understand it's one of my favourites! Bryan questions what is taught to be the truth. The articles (restraining legislation in the US, american textbooks and historical fiction, how money dictates control, the A-bombs on Hiroshima & Nagasaki, post-cold war armament in the US, alternative news sources) are thought-provoking and well-researched and the interviews (Craig O'Hara - the author of 'Philosophy of Punk', & Piotr Szyhalski - 'propaganda'-artist) inspiring. Highly recommended! Take your pens and get in touch to urge Bry to write more...

**DIARY OF A BASTARD** (8108, W. Campbell / Phoenix, Az 85033) #4: And it's probably just that. I don't know... Nothing excited me about this zine: some generic crap about bands and shows and people; and this guy's opinion on them... In a word: boring! Uninspiring to say the least... (**Joori**)

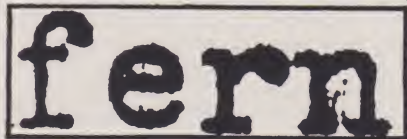
**DON'T THROW UP** (Amanda Spadacini / 7a, Old Amherst Rd / Belchertown, Ma 01007) #4: Is done by a woman that skates, takes a class on women-studies and likes Burroughs and dogs. Inside there's items on women & AIDS, sexuality, androgyny, alienation, etc. Very interesting read.

**ENEMA** (Pete / P.O.Box 204 / Reno, Nv 89504) #4: Looks, feels, smells like a newspaper. Cheap. Wants to be a radical punk-zine but is in fact a lame 'indie' zine with letters (+ answers: In spring are not sell-out!?!), (guest-)columns (some tame, some don't even make a point), interviews with Anti-Flag/The Gain/Zoinks/..., reviews & ads (Epitaph/Fat Wreck/Victory/... Get the picture?!

**ERROR** (Sam McPheeters / P.O.Box 12065 / Richmond, Va 23241) #102: Maestro 'Vermiform' reports on an interview conducted with Sony-punk-stars the Goats ("crappiness despite progressiveness"), politely 'grills' Lookout's Lawrence L., tells us about Virginia politics, eats in a posh cuban restaurant,... Irony; that's him alright! Oh yeah, there is also a short story by Aaron Cometbus, a Mexico tourreport by Los Crudos and more. Send a buck for a copy now!

**EXTENT FANZINE** (John Lacroix / 148, Hillside St. #2 / Boston, Ma 02120) #5: I wrote about #4: "A zine that is flirting with the music-industry and certainly is no threat to capitalism."... I can do that again for sure... For once and for all: Equal Vision, Fat Wreck Cords, Epitaph, Burning Heart, Revelation, etc. do NOT belong in a HC zine!!!

**FERN** (Kim / P.O.Box 2337 / Berkeley, Ca 94702) #10&11: "...is about music being life and life being music." I guess you could call this an emo-zine (Go ahead Joeri!). #10 contains personal pieces on doing a zine, communication-problems, male domination, feminists writers in history, infatuation, domestic violence, friendship,... #11 is a collection of "letters never sent" that gives you insight on all the things goin' on in her mind. Kim also did a booklet called "Women's Her-Story". Intelligent writing!



**FLASHPOINT** (Shannon Colebank / P.O.Box 5591 / Portland, Or 97228) #1&2: Each are HUGE files with loads of information, articles, stories and view-points. N°1, "Enough Religion to Make Us Hate, Not Enough to Make Us Love", compiles stuff on religion and the extreme right, questioning the existence of god, christian ritual abuse, the religious right and anti-abortion, the bible on homosexuality, etc. (it has over 60 pages). N°2 named "Gender Identity - Us and Them", contains material on gender-confusion and -stereotypes, love & sex, male privilege, rape, the beauty-myth, feminism. This is one hell of a job! (over 80 pages). A reference, a milestone. I'm sure these can mean life or death to someone. You have to have these!

**FREEDOM?** (Robert Sutter III / P.O.Box 15306 / Santa Rosa, Ca 95402) #6: A personal zine with poems, bits on fashion, dumpster-diving, recycling, violence, psoriasis, etc. plus zine- and some music-reviews. Cool.

**FUCKTOOTH** (Jen Angel / try the MRR P.O.Box) #21: A zine that had been suggested to me by various people and sure I wasn't disappointed, on the contrary: I recommend it strongly. There's a multitude of columns under the headings 'Relationships & dating' (emo, payed sex, non-monogamy, etc.) 'Community' (punk & politics, identity, the Columbus fest, Resist & Exist,...) & 'Politics' (materialism, voting,...); interviews with scenesters (Christine Boarts, Lisa Camisa, etc.) in the ongoing '50 Ways to be Punk'; literature; letter-section and loads of reviews (music, zines & books). Progressive writing; very challenging!



**GUMPTION** (Sheri Trudeau / P.O.Box 7564 / Ann Arbor, Mi 48107) #2: This feminist zine talks about being a girl in the HC-scene and rape. Don't you go "The usual crap..."! It's all about accepting women's resentments concerning certain attitudes in this (still?) male-dominated scene.

**DEFY** (Casey Boland / 721, Corlies ave / W. Allenhurst, NJ 07711) #4: Good-looking and interesting fanzine with room for music (Enkinkel, Franklin, Still Life) and politics (US childcare, medical industry, gender-roles, careers, HC as an alternative, etc.). There's also some personal stuff. Intelligent zine by a nice guy. Get it!

**LISA LIONHEART** (Kate Hurowitz / 117, Ruggles - 1116, Amsterdam ave / New York, NY 10027-7002 & Katherine Aaron / 17, Farewell Pl. / Cambridge, Ma 02138) #2: I think I can say I've read a lot of zines in my time but only now and then a zine comes around that really amazes me; the kind you read in one go and leaves you craving for more or makes you check your mail for the new issue 15 minutes earlier every morning. The two editors of a zine that does just that are Kate & Katherine, 2 intelligent young women that offer their views on a variety of subjects: an overall feminist slant (don't you hate pigeonholing?) on (bi)-sexuality, DIY healthcare, overpopulation, abortion and affirmative action. The articles are well written and although the topics I mentioned may seem 'traditional', in a way K & K are original in more ways than one. You really should get this. If our scene is any kind of forum, it's thanks to zines like this. **(Joeri)** I couldn't agree more pal! Awesome!!! Kate & Kath, please get in touch again!?

**LOOKS LIKE FUN** (300, W.Juneau suite #401 / Milwaukee, WI 53203): Wishy-washy... A story about a summer-job, one about skaters; an interview with Porcell (Shelter), an ad for Beer City Skates, info on Mumia Abu-Jamal, etc. Tries to be P.C. but there's too much tolerance for sell-out-stuff!

**LOVE & LOGIC** (3101, Oxford Valley Rd - unit #520 / Levittown, Pa 19057) #4: Lots of babbling about trivialities in dumb letters, uninspired columns and superficial interviews. The best (relative) thing was an internet-transcript "An Introduction to Anarchism". Numbing layout aswell. Just throw it away.

**MESSY FLOWER** (Hanna Fushihara/ Tompkins Sq. Sta. - P.O.Box 20720 / New York, NY 10009) #2&3: Short personal bits on halloween, crushes, etc. (#2); outward appearances, (un)safe neighbourhoods, job-applications, etc. (#3) Nothing too groundbreaking except for the Lolita-zine where she reflects upon children's sexuality and related taboos. Cute...

**MY EVIL TWIN SISTER** (Amber Gayle / P.O.Box 12124 / Seattle, Wa 98102 & Stacy Gayle / P.B. 11286 / 1001GG Amsterdam / The Netherlands) #2: A. & S. have written a series of stories while travelling through Washington, Oregon & California. Tales on food, stuff to read, friends, music, etc. Reminds of Cometbus. Cool!

**REFUGE** (Edward Gieda III/ 123, Rice St. / Trucks-ville, Pa 18708) #6: SxE zine of the smart kind. Decent letter-section, a multitude of opinions on capital punishment/death-penalty, a column on drug-legalization and an interview with Burial Ground. Content: 8 à 9/10; looks: 4/10 (boring newsprint!).

**REJKT COMMUNICATION** (James Ingrassia/ P.O.Box 1982 / Roanoke, Va 24009) #0: J. aims to encourage communication by inviting 20 columnists to write down their opinions. Some of them are good but most don't offer much news. There are also interviews with Current, Bleed (not very bright), Policy Of 3 and a political refugee from Chili (interesting). All in all OK but not super.

**RENDEZVOUS WITH VIOLENCE** (20, Gerald Rd #2 / Brighton, Ma 02135) #6.5: Split with Stifled #5.7; contains thoughts on fashion, money, P.C. and short personal rants. Reads pretty fast and a bit too many pictures...

**RESEARCH** (Dave Grenier / 5669, Beacon St. / Pittsburgh, Pa 15217) #3 is quite old but if you still can find a copy I strongly advise you to get it because it's terrific. This zine is so challenging and smart! To mention just a few things, there's opinions on dealing with rape & defending gay-rights, an interview with Vique Simba, a piece on oral sex and women's orgasm and much more. In #5 the biggest chunks are Dave's a critical looks at the so-called Republican's 'Contract with America' and the Christian Coalition's 'Contract with the American Family'. There's also info on the Minnesota 8, a very good interview with Naked Aggression, reviews and much more. A pity this one's dead.

**RUMPSHAKER** (72-38, 65 Glendale Pl. / Queens, NY 11385): #3: Easy-going yet interesting interviews with Falling Forward, Bloodlet, Deadguy & Phallacy. The zine looks good too but I can't stand the Slayer-worshipping and the ads and reviews of business-labels.

**SCREAMS FROM INSIDE** (Carissa / 23, Washington Terrace / St.Louis, Mo 63112) #5&6: This one's getting even better each time. N°5 contains analytical, observing, insightful, articles/columns about alienation, sexism in the scene, abuse & breach of trust, rape and more (Carissa is "examining existence"); an article on gentrification; an interview with Kent McClard (revealing how he's losing his radical edge) and a bunch of music-/zine-reviews that shows she's a critical girl. N°6 brings articles on capitalism (well-documented), crime, female prisoners; columns about a friend's death, love, etc.; prisoners' letters and reviews. The layout could me a bit more inviting but this is still a very interesting publication.

**SLAVE GODDESS** (Deborah Samantha Lippert/ 501, N. Venice bl. #13 / Venice, Ca 90291) #6: Dare I say emo? But what's in a name? Aaah... Poetic prose, depression & happiness, insecurity & hope and trying to believe in yourself in a world of confusion. Good writing, right up my alley! **(Joeri)**



**SPECTACLE** (Theo Witsell / 1010, Scott St. / Little Rock, Ar 72202) #3&4: This one gets the prize for the neatest layout. The contents of #3: a long interview with Propagandhi (which I still think are



dodgy), an item on frat(ernity) 'fun', a talk with a punk photographer, 'Why Big Corporations are Bad News', info on political prisoner Mark Curtis and various columns. Beautiful! #4 is even more awesome, so fuckin' fantastic! It's one of the best zines I ever read. Theo is an intelligent guy who cares for his surroundings, for his fellow humans everywhere, for the world. That shines through in his columns (the punk-community as an alternative, violence opposition against neo-nazis,...). He's a great interviewer (inspiring talk with the punk-poet Wendy-O-Matic and an adventurous chat with trainhopper Jeremy) too. There are also columns by 'guest-columnists' and stories. It's fat, looks good and is worth every cent. Get it!

**SPLATTERSPLIN** (Amanda Huron - current address unknown) #3&4: Amanda used to play drums for that manic outfit Impetus Inter (RIP). #3 has a letter-section, pieces on scared women, girls with moustaches, the 1st black Surgeon General, old ladies,... Basically trying to relate to living as a woman in this world. In #4 she writes about being a girl in the punk-scene and about touring & traveling. There's also an interesting column on sex and celebrity. Great read. Who can get me in touch with her? Amanda!

**STIFLED** (Jocelyn Rousseau / 215, Elmore ave / Woonsocket, RI 02895) #5: Aah! A golden oldie by Jocelyn... I've always enjoyed zines that offer a good mix of what would be traditionally called 'political' inspired articles and random 'days in the life of'-shit along with personal interests and experiences. Jocelyn does it well. From acupuncture over handwriting-analysis, to female genital mutilation, patriotism, violence at shows and masturbation. I'd read this issue before but nonetheless I enjoyed reading it again. Intelligent and down-to-earth. Drop her a line! (Joeri)

**STRANGE FRUIT** (Jason Roe / P.O.Box 421872 / San Francisco, Ca 94142-1872) #1: Great-looking zine "about what's outside the norm, about being freaks" but also "about building community". There's articles/columns on killing your parents, bisexuality, immigration, pornography, activism against misinformation concerning AIDS, etc.; some stories about sex, jobhunting,... and an inspiring interview with Sparkmarker's vocalist Kim about (the commodification of) underground punk. EXCELLENT job!



**WELL FAIR?** (Huey Proudton / 4308, Oak - apt. S / Kansas City, Mo 64111) #1: Sociocritical (sometimes ironic) HC-zine. Quick reads on resisting Atlanta 96, animal communication, HC outside the community and some reviews (including \$Victory\$ & \$New Age\$ stuff). OK but far from super...

## Yugoslavia:

**KOMA MOZGA** (Nikola Mijatovic / Ulofa Palmea 26-10 / 11000 Beograd) #1: Drawings, collages, pictures and poems (all in serbian) in Bangavi's little "anarcho art zine". Get in touch if you want to exchange artwork.

**NAGRAVZNE** (Jovana Vukovic / Kirovljeva 5-21 / 11000 beograd): This is in the serb language so I can't tell much about it. There seems to be stuff about the Zapatistas, menstruation, feminism, SxE and animal-rights...

I guess pretty much everyone knows Heartattack, MaximumRocknRoll, Profane Existence, Slug & Lettuce by now. I consider all these zines as very important to the international scene but I wanted to give some more attention to 'personal' projects here... I also would like to see them getting rid of the load of publicity-ads that gives hardcorepunk-businessmen credibility! Contacts: (HA) P.O.Box 848 / Goleta, Ca 93116 / USA (MRR) P.O.Box / San Francisco, Ca 94 / USA (PE) P.O.Box 8722 / Minneapolis, Mn 55408 / US (S&L) P.O.Box 2067, Peter Stuy. Str / N.Y.C., NY 10009-8914

## { C O M I C S }

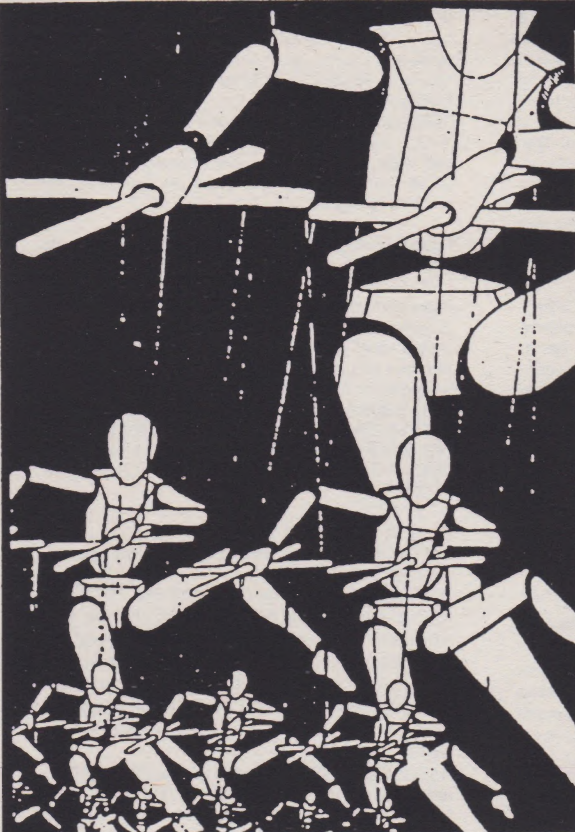
I'm not so much into these but for those who are, here's a few I got sent:  
**ALPHONSE** (Ian & Maria / c.o. Migraine; P.O.Box 2337 / Berkeley, Ca 94702): I really like this. It has a funny & endearing side and a more serious side. There's a great story about Alphonse the pencil-sharpener, Maria talks of dreary everyday life + the history and hazards of radium & X-rays. The cartoons that come with every bit of text make it all more unique. Loved it.  
(Joeri)

**ASTERIX CONTRE LE GRAND CANAL** (Richard Forget / 16, rue du Pont du Moulin / 25200 Montbéliard / France): Even though located in a different area, this is a typical Asterix-story but now the stupid romans are bothering them when these decide to dig a canal between the Rhine & the Rhône (referring to protests goin' on nowa-days). This one's in french but I hear there's also an english version.  
**THE PLOT THICKENS** (Armchair Comics / 34, Lincoln St. / Brighton BN2 2UH / England, UK): Six short comics by Gavin Burrows, Simon Gane, Adrian Stapleton & Pete Dorée. Looks very nice...  
**SAP** (Ian Migraine / P.O.Box 2337 / Berkeley, Ca 94702 / USA): First issue in a trilogy about mis-sed connections. Drawings by Simon 'Arnie' Gane.

## { NEWSLETTERS }

There's always a whole bunch of these around but they come and they go. I'll mention just a few that were circulating at the time of printing this:  
**ONCE SO CLOSE**: Inge / Hoevestein 239-6c / 6708 Wageningen / Hol  
**RESISTANCE NEWSLETTER**: Mike Ramounet / 45, rue Cornet - apt 6 / 86000 Poitiers / Fra  
**SPLINTER**: Stefan Goos / Kuypenevijver 8 / 2431 Laakdal / Bel  
**THE STRAIGHT-EDGE NEWSLETTER**: Yann Boisliève / B.P. 7523 / 35075 Rennes cedex 3 / Fra





**NewLand**

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**c o n t a c t**

yannick  
berkenlaan 23  
2275 poederlee  
belgium



Contributors: An / Hondseinde 14 / 2260 Westerlo / Belgium  
Bart / Meerleseweg 48 / 2321 Hoogstraten / Belgium  
Brob / Tennisbaanstraat 85 / 9000 Gent / Belgium (distro: 'Tilt!')  
Fré / Herfstlaan 56 / 9800 Deinze / Belgium (distro: 'Bezoomny')  
Inge / Mastentopstraat 20 / 2250 Olen / Belgium  
Joris / Beukenlaan 34 / 2275 Poederlee / Belgium  
Nico / Kapelstraat 56 / 2275 Lille / Belgium (distro: 'Day One')  
Stefan / Kuypenevijver 8 / 2431 Laakdal / Belgium (distro: 'Empower')

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# WAKE UP!

...and look around you. Aren't you scared? I am.

*Fear.* The system, terribly efficient, divides us, separates us, locks us up within ourselves; flattering our lowest instincts in order to introduce the hooks that keep us cramped within the walls of our prison-cells more easily, insidiously.

*Fear.* Our increasing apathy... Do we revolt? No. We slide into the void, slowly but surely. They want us to become sheep. Docile. Servile. They will succeed to do so if nothing changes.

*Fear.* Writing, essential vehicle of thought, is dying. And us with it. Through our own fault. Laziness has made us unconscious. Worse: hedonists, ever more searching for immediate pleasure. We've become shortsighted, our vision doesn't attempt any ideal; and we only see what they present us. Soon, we'll be completely blind.

Writing could belong to us, totally and definitely.  
We could make it OUR tool to translate our thoughts, our reflections, our information.

Fanzines

Books

Graphics

Pamphlets

Photography

Diversity in formats will be a sign of good health.

But writing can only exist if there's reading. But we're not reading anymore. Or not enough. And we pride ourselves of building a construction of which the bricks are our thoughts. But we're forgetting about the cement. We're not constructing anything, we consume. Just like the others.

This is a manifesto. You! If you feel the flame of the revolution flaring inside of you, spend your energy in order to let the writing live. In order to let the thought live. So that the exchange will FINALLY be our strength. Commit yourself to the writing. Develop your imagination to encourage your surroundings to read, to write...

The stakes are high. With you and together, united and positive, we can threaten the system. We can BUILD SOMETHING ELSE. Without you, nothing will really exist.

It's your move.

# PARTICIPATE!

anonymous



